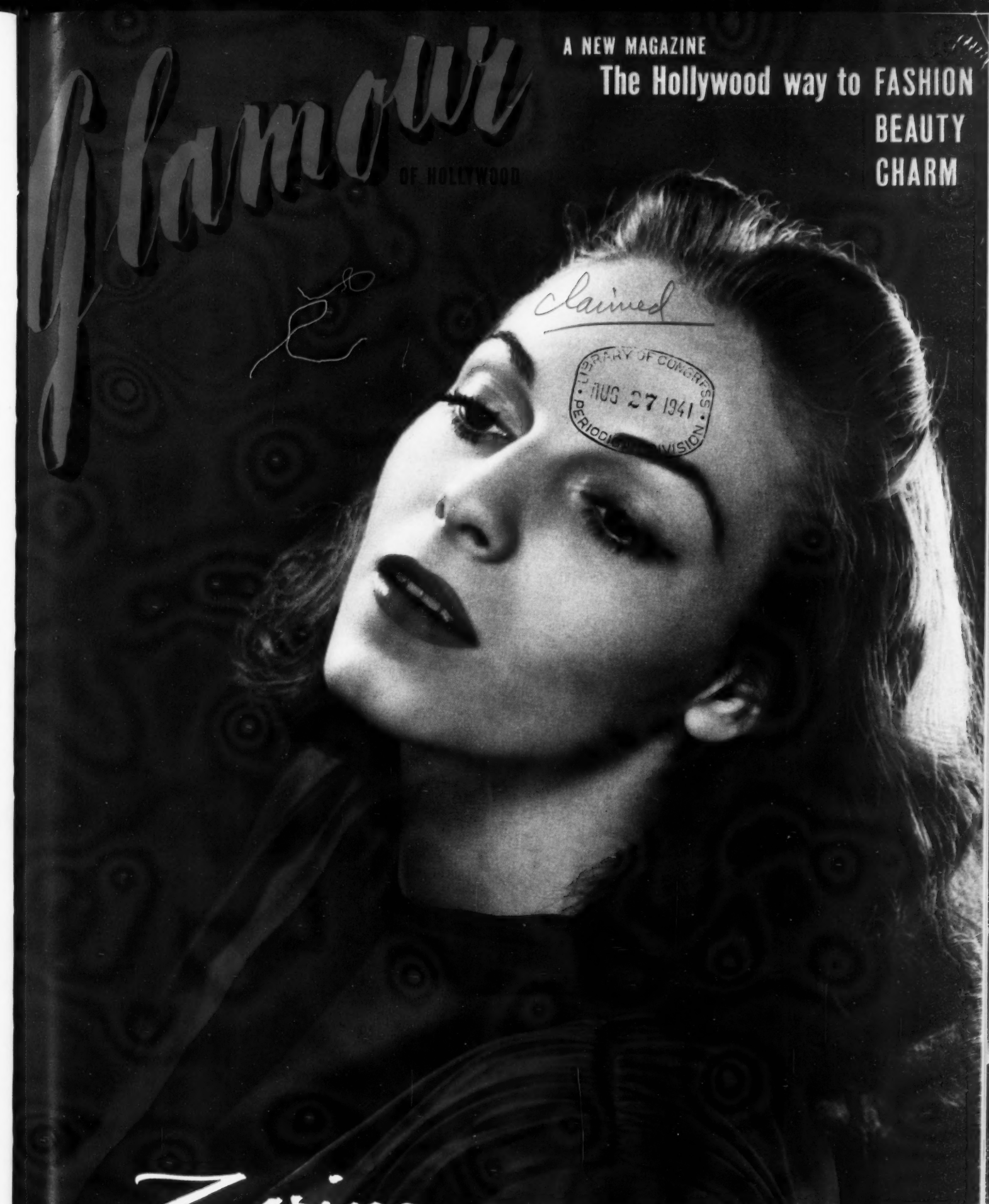
Glamour
OF HOLLYWOOD

A NEW MAGAZINE

The Hollywood way to FASHION
BEAUTY
CHARM



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Zorina, Glamour Girl of Broadway and Hollywood

IN THIS ISSUE: Hedy Lamarr and Errol Flynn, first in a series of star photographs in color. Fashions, accessories and beauty aids for winter... Can girls who wear glasses have glamour?

December
15c

WORTHY OF A *Rajah's* BRIDE

...but fitted to a Business Girl's Purse

"At Dacca in romantic India they wove for the darkeyed queens linens so fine and sheer that they were called 'woven air,' and so costly that a single ten yard ribbon sold for as much as five hundred rupees."

At Humming Bird in modern America, craftsmen as skilled as these ancient weavers make hosiery more enchantingly sheer and beautiful than the cloth destined to grace a Rajah's bride. And with that sheerness an amazing wear resistance of invisible extra silk tightly twisted gives your Humming Birds *enduring* beauty . . . And you, lady of today, can wear Humming Birds, sheerer and daintier than the garments of queens at a cost within your budget.

Guarded by Invisible Extra Silk

Humming Bird *hosiery*

New-Youth Magic

RIGHT IN YOUR FINGERTIPS!

Let your own rosy fingertips put the glow of youth in your face . . . not the plodding, tiresome way, but quickly, easily — with Vitalator! Vitalator does all the work. It rests on the back of your hand and vibrates, imparting that vibration to your own fingers. Youth-giving magic flows from your fingertips as from the hands of a professional Swedish masseuse!

Place your fingers gently at the base of your neck . . . feel the delicious tingle of new vitality coursing through you as taut nerves relax. Vitalator's grand massage stirs lazy blood, brings new life to dull complexions.

Place your fingers firmly on your hips . . . attack that unwanted fat. A few minutes a day helps to keep chin muscles firm, scalp healthy, face aglow.

Use Vitalator as the first step in your make-up routine. Your face will bloom with the new, *vital* beauty that comes from tingling circulation. Ask for a demonstration of this grand massage in the cosmetic department of your favorite store.

What this little masseuse will do for you any hour, any day, anywhere

SCALP MASSAGE
Helps make your hair a "crowning glory" . . . thick, lustrous, healthy.

FACE MASSAGE
Helps to smooth out wrinkles, tone up complexion, soothe jangled nerves.

CHEST MASSAGE
A cold is an unlovely thing. Loosen it with Vitalator.

HIP MASSAGE
Rounded, yes. Lumpy, no! Knead hips with Vitalator.

LEG & FOOT MASSAGE
The imp-of-Satan in your shoes will flee before this little masseuse.

GUM MASSAGE
Protect those pearly teeth this easy way with regular gum massage, recommended by dental science.

ARM & SHOULDER MASSAGE
Venus did without them; but firm, rounded arms will add much to your loveliness.

ABDOMINAL MASSAGE
For a pinch-slim waistline and a flat tummy, whittle away with Vitalator.

BACK MASSAGE
Ease the backache and you end the frown. Massage with Vitalator.

GILBERT **Vitalator**

Chrome finish $8.95
Plastic (maroon or ivory) $9.95

In cosmetic departments of stores everywhere, or write to
The A. C. GILBERT COMPANY, New Haven, Conn.
makers of quality electrical appliances

GLAMOUR OF HOLLYWOOD
December, 1939

Glamour of Hollywood is published monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut. Entered as second class matter February 20, 1939, at the Post Office at Greenwich, Conn., under the act of March 3, 1879. Subscription $1.50 a year in U. S. A.

Volume 2, No. 3

OSA JOHNSON
ONE OF AMERICA'S TWELVE BEST DRESSED WOMEN DESIGNS
The **CONGO***

"Whether on Safari in Darkest Africa or on Fifth Avenue, I have found this glove most practical."
Osa Johnson

In style and fit, in tailoring and washability, The CONGO—in Genuine *Jungle* Pigskin and in African *Lavokid*—is the season's most charming glove. Its vibrant colors will complement your costume.

For smart wearability—ask for The CONGO at these and other leading stores throughout the country:

B. Altman & Co.	New York
Charles F. Berg, Inc.	Portland, Ore.
Best's Apparel, Inc.	Seattle
Carson Pirie Scott & Co.	Chicago
C. E. Chappell & Sons	Syracuse
Conrad & Co.	Boston
Denver Dry Goods Co	Denver
Wm. Filene's Sons Co.	Boston
G. Fox & Co.	Hartford
Gladding's	Providence
Kaufmann's	Pittsburgh
Marston Co.	San Diego
Porteous Mitchell & Braun	Portland, Me.
J. W. Robinson Co.	Los Angeles
Ed. Schuster & Co	Milwaukee
Seidenbach's	Tulsa
Chas. A. Stevens & Co.	Chicago
The White House	San Francisco

SPEARE GLOVE CO.
GLOVERSVILLE, N.Y.

P.S. See Mrs. Martin (Osa) Johnson, designer of The CONGO, in her new feature picture—"I Married Adventure." To be released soon by Columbia Pictures.

*Reg. U. S. Pat. Off.

NEW MOVIES

MARX BROTHERS "AT THE CIRCUS"

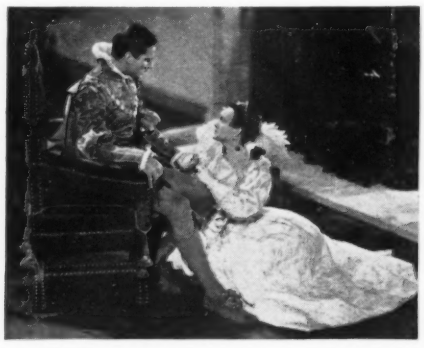
Chico, Harpo and Groucho, at their mad, mad merriest in a circus comedy, sell Mrs. Dumont the circus instead of a symphony. It's full of Marx antics, plus a midget, a gorilla, Kenny Baker and Florence Rice. M-G-M

GERONIMO

The story of Geronimo, the Apache who terrorized the Southwest for a quarter of a century. Authentically produced with all the blood and thunder you like in your Westerns. With Preston Foster and Ellen Drew. Paramount

DESTRY RIDES AGAIN

Imagine Dietrich as a café singer in the lawless town of Bottle Neck, and imagine James Stewart as the deputy who makes words speak louder than actions in the old Southwest. Meller-drammer and shootin', à la Universal



PRIVATE LIVES OF ELIZABETH AND ESSEX

All the pageantry of 16th century England, all the splendor of Queen Elizabeth's court rolled into this magnificent drama in Technicolor. Bette Davis, Errol Flynn, Olivia de Havilland and a brilliant supporting cast. Warner Bros.

OVER THE MOON

Poor little rich girl Merle Oberon takes her fortune and goes on a spree, leaving Rex Harrison to cry in his teacup. But she discovers she loves him, not Monte Carlo, and so they live happily ever after. Alexander Korda

FIRST KISS

Linda Darnell, a young wife, suspects her husband, Tyrone Power, of non-office dealings with his secretary. Linda gets a job to find out what secretaries have that wives lack, and it all ends as it should. 20th Century-Fox

TAKE A LETTER

EXCERPTS FROM LETTERS TO THE EDITOR

TO SEW A FINE SEAM

I noticed with great interest your recent article on learning to sew as I can't sew a stitch, but would like to have the fun of making some of my own clothes. Can you tell me how to follow up the article? . . . Rita Klein, Montreal, Quebec.

• This is only one of numerous letters received in response to "Sewing Made Easy." We feel such popular demand warrants an article on sewing in the near future.

WHAT A PESSIMIST!

Why not give us a picture of Laurence Olivier? I've looked and looked, but in vain. I hear he's going to war and I would like something to remember him by. . . . Dorothe Fitzpatrick, York, Pa.

• We want to use a picture of Olivier soon, but we don't think the situation is as tragic as all *that!*

A SENIOR FAN SPEAKS

Please permit me, a young woman of sixty summers, to say just how very much I enjoy your fine "flapper age" magazine. However, I do wish you would publish a larger magazine with the back part devoted to older women who would enjoy buying things as reasonable and attractive as the kind you feature. . . . Mrs. Leon S. Haas, Opelousas, La.

FIRST FAN LETTER

I have never attempted to write "fan" letters, so this attempt may be rather feeble. But I just wanted to let you know that I do enjoy *Glamour* very much. Every American woman, I believe, is interested in her figure—I know I am. And there is one thing I wish *Glamour* would do for us—help make our figures glamourous. How about giving us the measurements of a few of the leading glamour ladies? And also some of their favorite exercises to keep the measurements? And just one more thing—I would like a story about Joan Crawford. I admire her not only for her acting—but also for what she has done and is continuing to do to improve herself. . . . Helen Thomson, Richmond, Va.

• Sometimes we think we should have a reader board for editorial ideas . . . we will put your suggestions among coming attractions.

AT THE TAYLOR SHRINE

Your magazine cover for November is so startlingly beautiful that I must write and tell you how much I like it. Never have I seen such a luscious picture of Robert Taylor. . . . Helen M. Lord, Boston, Mass.

Oh, but your new cover of Robert Taylor and his bride is wonderful. I cannot tell you how delighted I was when I saw it. I believe it is the most beautiful magazine cover that I ever saw. . . . Ruth Vaughn, Providence, R. I.

WINNERS OF THE JOAN BENNETT CONTEST

AMID clouds of letters of both foreign and domestic origin, even some large-sized packages, the editors of *Glamour* sat themselves down to choose the winners of the Joan Bennett Contest which closed Sept. 15, 1939.

Each editor had read her consignment of mail and had selected her pet contenders for the prizes. Naturally, a far from peaceful conference ensued with the Associate Editor growing dramatic over *her* entries and the New York news-girl, who covers movie stars in this big city, growing almost bitter.

Finally, after due deliberation and the restoration of order, it was unanimously agreed that Miss Barbara Brown of 25 Clarence Ave., Minneapolis, Minnesota, should win first prize of the lovely white-and-gold metal-ribbed negligée. It is the actual negligée worn by Miss Bennett in the filming of "The Man in the Iron Mask." Remember it in the scene where she is in her rooms writing a note?

Second prize, a 17-jewel Gruen Curvex wrist watch, was awarded to Mrs. George C. Powell, Box 252, Santa Barbara, California. This unusual watch rests on the side of the wrist, so the time can be seen without turning the hand.

Third prize, a 1940 portable Philco radio, went to Miss Mae Young, 194 West Main St., Mount Kisco, New York. Now she can keep up with foreign news and the football games whether a-foot or on horseback, at home or abroad.

The editors of *Glamour* are deeply gratified at the number and excellence of the letters that poured in. Selecting the three winners was no easy job, but it was done with conscientious care. *Glamour* thanks its many readers and is looking forward to another contest.

WHAT LOVELY HOSE!

...so beautifully sheer and such a divinely smart shade. Darling, I'm afraid you've been terribly extravagant — but I think you're the sweetest man in the world.

LATER

...Let me see some VALCORT stockings.

Yes madam, we have some lovely sheers at 69¢

What! do you mean that these exquisite stockings are that inexpensive? Why from the way they look and wear, I thought they cost at least $1.

Yes, most women are amazed to find them so reasonable. In fact, VALCORT crepe deluxe sheer chiffons which are suitable for the very finest occasions are only 79¢ and 89¢

MONTHS LATER

I see you have the VALCORT habit too!

My dear, I wouldn't wear any other. I used to spend $1 or more and my stocking bills made me do without other needed accessories. Now, with my VALCORT savings, I can buy the little luxuries I couldn't afford before . . . without sacrificing one bit of the alluring sheerness, smart shades and long wearing qualities I've always expected of good hose.

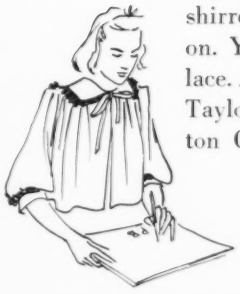
VALCORT

FAMOUS FOR WEAR

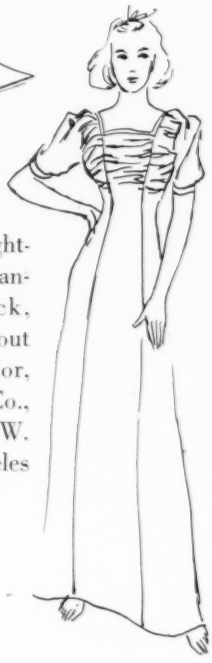
Silk Stockings

VALCORT HOSIERY MILLS • • • IRVINGTON, NEW JERSEY

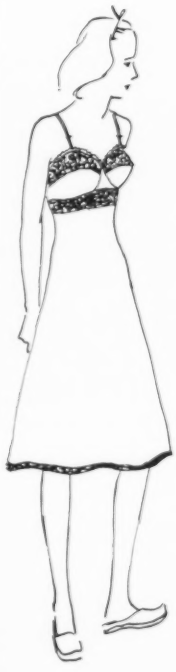
FOR PRIVATE LIVES



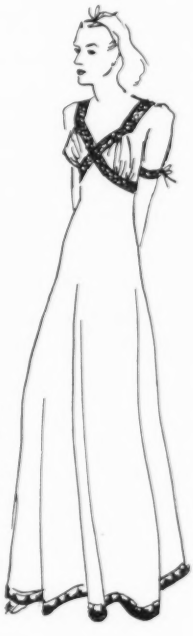
Left: Helpless-looking lounge jacket of shirred brushed rayon. Yoke is edged in lace. About $2. Lord & Taylor, N. Y.; Dayton Co., Minneapolis



Right: Slim nightgown of sheer milanese. Square neck, shirred bodice. About $4. Lord & Taylor, N. Y.; Dayton Co., Minneapolis; J. W. Robinson, Los Angeles



Left: Shimmering, fitted slip of charm and utility. Two-bar tricot-knit rayon, topped with bra of lace, power net. About $3. Arnold Constable, N. Y.



Right: Swaying, graceful Empire gown of tricot-knit rayon. It is lace-trimmed and ribbon-run in feminine manner. About $5. At leading stores through the country

GADGETS FOR GROOMING

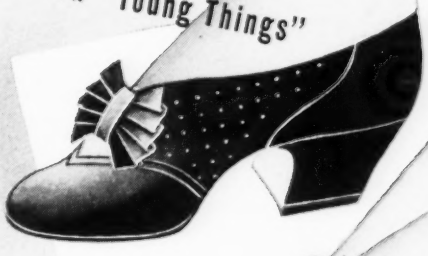
The blithe young set is apt to overlook the finer points of grooming and leave dress shields, skirt shields and well-designed underthings to Mother. Now, the Kleinert Rubber Company steps forward with "Young Notions." Among the stores at which they are available are B. Altman, New York; Halle Bros., Cleveland, and H. C. Capwell, Oakland. *Above:* Keep skirts from crushing with this wafer-light skirt shield with net top and rubberized silk bottom. About 50c *Lower left:* Mousseline de soie bra for the immature figure. The ever-dainty dress shields are attached. About $1 *Lower right:* Double net braform, about $1. Princess girdle which hooks onto bra to prevent rolling. About $2.50

A. S. BECK'S
SCULPTURED
SHOES

You walk beautifully

IN ALL THREE BECK HEELS

"TOPSY"... one of our
low "Young Things"



"CAREER GIRL"... one of our
medium "Tweens"

"BEAU-CATCHER"... one of our
high "Pedestals"

..STILL ONLY
$3.98
ALL ONE PRICE

You're always poised
in A. S. Beck heels, whatever their height.
That's because they're balanced, put on your beautiful shoes
by craftsmen who fuss with nothing but heels!
Choose "Pedestals" for drama, "Tweens" for town,
"Young Things" for that ingenue look.

A. S. Beck Fifth Avenue Shoes

SALON DE LUXE, 565 FIFTH AVE., N. Y.
MID-TOWN SALON, 410 FIFTH AVE., N. Y.
Address mail orders to Fifth Ave. Salons, N. Y.
or Cutler Salon, 107 S. State Street, Chicago

106 Beck Stores in N. Y., Phila., Boston, Wash.,
Detroit, Pittsb'gh and 40 major cities;
and 8 Cutler Shoe Stores in Chicago.

Gordon *makes Day Dreams Materialize*

IN *Celanese** RAYON WARPKNITS

At last you can indulge your love of elegance without extravagance . . . in Gordon knitted fashions that are true luxuries! You'll adore "Spare-ribs" (left) and "Rib-n-stripe" (right), both airy Celanese rayon warpknit fabrics that keep their dainty look indefinitely. With a sudsy swish they're fresh and clean . . . and pack like a dream!

In Celanese rayon "Spare-ribs", Gowns $1.95 — Pajamas $2.95 — Slips $1.19 — Panties 59c

In Celanese rayon "Rib-n-stripe", Gowns $1.95 — Panties 65c

TOP...Gordon's Briefs in "Spare-Ribs"
BOTTOM ...Gordon's French Pantie in "Rib-n-stripe"

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Or for store in your city, write to:

*Reg. U. S. Pat. Off.

BROWN DURRELL COMPANY • NEW YORK AND BOSTON • GORDON HOSIERY • GORDON UNDERWEAR

Alaska Sealskin now in 3 glowing colors!

Enter "MATARA" BROWN...GLORIOUS, NEUTRAL NEW COLOR

An exciting new color joins the classic glowing Black and the rich deep "SAFARI" brown of Alaska Sealskin! It is "MATARA" brown—a lovely neutral brown of bluish cast, which harmonizes ideally with black or any color costume or accessories you already have. Fashion-alert young women, who adore the flattery and prestige of U. S. Gov't Alaska Sealskin, will welcome this new threefold color range . . . . Wherever quality furs are sold.

FOUKE FUR COMPANY, St. Louis, Mo. . . . *Agents of the U. S. Gov't for the Preparation and Sale of Alaska Sealskins.*

This mark guarantees genuineness and the highest achievement in processing Alaska Sealskin

U.S. GOV'T. ALASKA SEAL SKIN
FOUKE
ST. LOUIS
DRESSING & DYE

"Starlight Fashions"*

PRESENTS A ROMANTIC DUET IN TAFFETA OF *Celanese** RAYON YARN

Smart young things have put the stamp of approval on "Starlight Fashions." They ask for these authentic American creations, because they're especially styled for them. Models illustrated come in black, white, Spanish raisin, peacock blue, old rose, hyacinth. Sizes 9 to 17 and 10 to 18. Priced to please your allowance . . . under $8.00. Look for the original "Starlight Fashions" label on each dress.

Right—If your festive evening begins with dinner, consider this jacket dress in taffeta of *Celanese** rayon yarn . . . richly trimmed with trapunto embroidery, outlined in metallic stitching.

Left—To intrigue the stag line at parties and proms, choose the slim waisted frock in taffeta of *Celanese** rayon yarn with swishing skirt and bustle bow. Notice its shirred sleeves and beautiful trapunto trimmed skirt.

**Reg. U. S. Pat. Off.*

Featured at these leading stores:

Marshall Field Co.	*Chicago, Illinois*
Fred'k Loeser Co. (Dept. 510)	*Brooklyn, New York*
Gimbel Bros. (Dept. 856)	*Philadelphia, Pennsylvania*
Scruggs-Vandervoort & Barney (Dept. 102)	*St. Louis, Mo.*
Jordan Marsh Co. (Dept. 198)	*Boston, Massachusetts*
Wm. H. Block (Dept. 13)	*Indianapolis, Indiana*
Sanger Bros. (Dept. 30)	*Dallas, Texas*
Rich's (Dept. 61)	*Atlanta, Georgia*
O'Neill Co. (Dept. 79)	*Baltimore, Maryland*
C. F. Hovey Co. (Dept. 777)	*Boston, Massachusetts*
Morehouse Martens	*Columbus, Ohio*
J. N. Adam Co.	*Buffalo, New York*
Forbes & Wallace	*Springfield, Massachusetts*
S. Kann Sons Co. (Dept. B. C.)	*Washington, D. C.*
Fowler-Dick & Walker	*Binghamton, New York*
Maceys	*St. Paul, Minnesota*
Olds-Wortman & King (Dept. 85)	*Portland, Oregon*
Rhodes Bros. (Dept. 85)	*Tacoma, Washington*
Paris Co.	*Cincinnati, Ohio*
E. W. Edwards (Dept. 37)	*Rochester, New York*
Troutman Co.	*Indiana, Pennsylvania*
J. L. Brandeis Co. (Dept. 56)	*Omaha, Nebraska*
Montgomery Ward	*Dearborn, Michigan*
Kahns	*Oakland, California*
Popular D. G. Co.	*El Paso, Texas*
Gimbel Bros. (Dept. 856)	*Milwaukee, Wisconsin*
Barnard-Sumner & Putnam	*Worcester, Massachusetts*
Davidson Bros.	*Sioux City, Iowa*
Gold & Co.	*Lincoln, Nebraska*
A. W. Hinkel Co.	*Wichita, Kansas*
Korricks	*Phoenix, Arizona*
The Paris Co.	*Salt Lake City, Utah*
Montgomery Ward	*Oklahoma City, Oklahoma*
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Leo Schear	*Evansville, Indiana*
Weinstock-Lubin	*Sacramento, California*
Younker Bros.	*Des Moines, Iowa*
The Leader	*Minneapolis, Minnesota*
Horne's	*Wheeling, West Virginia*
The Lion Stores	*Toledo, Ohio*
Marston Co.	*San Diego, California*
Hale Bros.	*San Francisco, California*
J. B. White & Co.	*Augusta, Georgia*
Montgomery Fair	*Montgomery, Alabama*
Montgomery Ward	*Fresno, California*
Scharf's	*Davenport, Iowa*
Fashion Bar	*Denver, Colorado*
G. Fox Co. (Dept. O.I.D.)	*Hartford, Connecticut*
Armstrong Clo. Co.	*Cedar Rapids, Iowa*
B. & M.	*Peoria, Illinois*
Dickson-Ives	*Orlando, Florida*
Mayer-Israel	*New Orleans, Louisiana*
Cain-Sloan	*Nashville, Tennessee*
Miller & Rhoads	*Richmond, Virginia*
Miller Bros.	*Chattanooga, Tennessee*
Dey Bros.	*Syracuse, New York*
C. M. Guggenheimer	*Lynchburg, Virginia*
Montgomery Ward	*Santa Monica, California*
Broadway-Hollywood (Dept. H. 64)	*Hollywood, California*
Broadway Dept. Store (Dept. 64)	*Los Angeles, California*
Hess Bros. (Dept. 32)	*Allentown, Pennsylvania*
Shepard Co. (Dept. 61)	*Providence, Rhode Island*
E. M. Scarborough	*Austin, Texas*
Best's	*Seattle, Washington*
Gamble-Desmond	*New Haven, Connecticut*
Foley Bros. (Dept. 77)	*Houston, Texas*
Montgomery Ward	*Raleigh, North Carolina*
S. N. George	*Knoxville, Tennessee*
Stark Dry Goods Co.	*Canton, Ohio*
Stark Dry Goods Co.	*Massillon, Ohio*
The Boston Store	*Alliance, Ohio*
Franz Co.	*Tulsa, Oklahoma*
Palace Clo. Co.	*Kansas City, Missouri*
Montgomery Ward	*Albany, New York*
Donald's	*Germantown, Pennsylvania*
Gimbel Bros. (Dept. 856)	*Pittsburgh, Pennsylvania*

If not available in your city write to "STARLIGHT FASHIONS"

Created by HARRY GOODMAN • 134 WEST 37th STREET • NEW YORK

GLAMOUR of Hollywood

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DECEMBER, 1939

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IN THE NEXT ISSUE: Full color photographs of Loretta Young, above, and Cary Grant will appear in the Christmas issue of *Glamour*. Full-page in size, they will be the second two in *Glamour's* series of star portraits beginning in this issue

ALICE THOMPSON,
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Art Editor

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Where is Hollywood's "Bad Taste"?

A message about your clothes and Hollywood's

HOLLYWOOD has often been accused of bad taste in its fashions. We find ourselves resenting this charge, not in behalf of Hollywood and its designers, but in behalf of a true and intelligent and modern definition of the word "taste," and a complete understanding of what it really means.

Good taste . . . bad taste . . . the first is what we all fondly hope we have, the second is what we label things we don't like or understand.

Yet taste is merely a matter of suitability. When a dress fits the personality, figure and purpose of the wearer, it is in good taste. Probably no other place follows this simple rule as strictly as Hollywood does. Every other designing center designs for many occasions, ages and personalities, but for only one kind of woman—the lady who wishes to look just that. But Hollywood must design for all kinds of women. Its magic world is peopled by all ages, its characters may be wise or foolish, good or bad, rich or poor, sad or gay. The Hollywood designer must make clothes for tropical maidens, girls of the frozen north, ladies of all periods of history, women from every walk of life. Each dress, in its way, must be in perfect taste; that is, suitable for its use and wearer.

In reality any cry of bad taste should be directed, not at Hollywood but at women who copy movie clothes indiscriminately with little thought for their original purpose. The stop-signal, where our Hollywood "don'ts" are concerned, is only a caution to you against "blind borrowing" of movie fashions. It is meant for the audience, not for the creators, those great American designers of Hollywood. For these men and women know what is good, what is bad, what is new, what is old, and certainly know how to dress the feminine figure to make it look its best.

One of these designers—Adrian—recently costumed the movie, "The Women," concerned with the wealthiest and most idle group in the world. The clothes, as well as the story and acting in that picture, had to convey the impression that here was money at its novelty-and-sensation-seeking worst. It should come as no shock that very wealthy women, who wear a dress once and live for their clothes, hunt for the bizarre and extreme. Adrian gave the cast of "The Women" clothes that were exactly that. To call him guilty of bad taste, because of these extremes, is to misunderstand completely a movie designer's problems.

Understanding something of the Hollywood designer's problems, *Glamour* tries to draw the line between movie fashions to copy, and those better left on the screen. Glance at the photographs on the next two pages. Represented here are clothes from Hollywood designers. All are good, but some are most emphatically not good for you. There is no great magic in this matter of learning what to (Continued on page 65)

GARBO, as a young commissar in "Ninotchka," wears this Adrian-designed costume. Perfect for her rôle in the picture, distinguished and unusual, it may influence fashions but it is hardly right for literal adoption

ANITA LOUISE WEARS A VERA WEST COAT

ANOTHER WEST COSTUME FROM "HERO FOR A DAY"

LORETTA YOUNG IN AN IRENE JACKET

These movie clothes could find a place in any wardrobe

EDITH HEAD DESIGNED THIS EVENING GOWN—MADELEINE CARROLL WEARS IT IN "HONEYMOON IN BALI"

DRAMATIC BUT NOT EASILY ADAPTABLE—A TRAVIS BANTON COSTUME FOR OLIVIA DE HAVILLAND IN "RAFFLES"

ADRIAN GLAMOUR FOR GARBO IN "NINOTCHKA"

JOAN BENNETT IN AN IRENE GOWN

These movie clothes were designed only for screen wear

Can girls who wear glasses have glamour?

GLAMOUR needn't be frightened away by eyeglasses! Every young and pretty girl who wears them seems to think that glasses inevitably are a symbol of the straight-laced spinster type. Consequently, she usually takes the hopeless attitude that glamour and glasses can't share the same face.

Nothing is farther from the truth. She should take her cue from the dark-glasses craze of the past several years. Dark glasses would never have become so popular if they had not added something of mystery and charm to the appearance. Prescription glasses have come so far since they acquired their prunes-and-prisms stigma that they too can add something of charm to the appearance.

Today you can buy glasses so adjusted to your features that they are almost a part of you. Or you can purchase slant-eyed, bewitching ones to turn you into a sophisticated imp. Or you can supplement your customary horn-rims with glamourous frames of brilliant red or green or blue to make glasses-wearing a masquerade. And for formal evenings there are dainty little lorgnettes as feminine and appealing as a sixteenth century fan. And none of them will flatten your budget!

First, let's take up the question of bread-and-butter glasses—the glasses you wear all day for work

FOR FUN, BEWITCHING RIMS

FOR FORMAL FUN, A TINY CLIP-LORGNETTE

or school, or perhaps all the time. The market now boasts some glasses that are practically invisible. One style, called Numont, combines the flattery of rimless glasses with the sturdiness of horn-rims. An invisible gold rim backs up the upper rim of the flesh-tinted lenses. Thin, gold ear-shafts and the absence of both rims and hinges (they have "fade-away" invisible hinges) make the glasses completely inconspicuous.

Lenses for these glasses are available in four hundred different shapes, so they can be fitted exactly to your eye orbit and eyebrow for the most flattering results. The shape of the lens complements your features, thereby accenting your good points and playing down your bad ones.

In securing your Numonts, be sure to go to an expert fitter—one who can artistically fit the glasses to your face. The Numont frames and the mounting cost $10, but naturally the cost of the lenses varies with the prescription. Numont glasses are manufactured by the following companies: American Optical, Bausch & Lomb, Shuron Optical, New Jersey Optical, and Bay State Optical. Your local fitter will be glad to order your Numonts for you.

Second, let us discuss glasses for fun—glasses you wear just for an afternoon or evening when you are wholly the glamour girl. The lilting, coquettish mask of the Harlequin is one of the most beguiling inventions to confound any suggestion of the "old maid." Harlequins come in as many shades as the rainbow, and give the most spiritless female a sparkle in her eye. They, in fact, are virtually an overture to adventure. Wear them for sports, spectator sports, and informal dates.

As yet they are not distributed nationally, but are manufactured by the Harlequin Corporation, 30 Broad Street, New York. The glasses and their special case cost $8, but the expense of filling the prescription varies with the individual requirements. Similar tip-tilted glasses are made by other manufacturers.

If you don't feel quite devilish enough to try Harlequins, you still might try colored frames on your old "specs." For as little as $3 you can buy frames in red, blue, green, pink, or almost any color. It is hard to imagine the effectiveness of color-rimmed glasses until you see them on someone. A young woman on the *Glamour* staff has been wearing scarlet rims for a long time and still stops traffic on Fifth Avenue. She is a decided brunette and those scarlet rims do as much for her as her most becoming hat. A brilliant rim removes all the grim seriousness from glasses and makes them a fascinating and frivolous part of your costume. Your local fitter can easily order them for you.

Harlequins and giddy colored frames are for informal fun. For formal fun there is an enchanting little lorgnette which is as good a "conversation piece" as any intricate lapel gadget ever created.

The lorgnette folds up into a smart clip, which you wear at your neck-line or on your belt until you want to examine the menu or see exactly who is dancing with your ex-flame. Then you unclip it, give it a couple of flips, and it opens into a tiny lorgnette, which you hold daintily by the clip-end while you survey the scene. When your curiosity is satisfied, you snap it together again and clip it back where it came from. It, we admit, is a bit on the luxurious side, as it costs from $12 to $15 without the lenses. You may ask at your local fitter's or write Frank Krementz Co., Newark, N. J.

Now for that business of make-up, coiffure and hats to go with glasses. . . . We have discovered that the make-up, coiffure and hat most (Continued on page 66)

FOR WEAR-AND-TEAR, ALMOST INVISIBLE

Some valuable tips on glamourous glasses

Your Town

Alice Thompson tells of Hollywood's two concerns—the "European situation" and a new social season

WE sat one evening through the gay première of "The Women." All Hollywood turned out for it. We laughed for two hours and came out to an audience of star-gazers and a herd of newsboys calling, "War in Europe!" We heard one beautifully dressed woman say, "It's a publicity stunt and in pretty bad taste, if you ask me." Most of us shared that feeling . . . we couldn't believe that it had come.

We went gaily on to the Trocadero. George Cukor was giving a party for many of the "Women." Jimmy Stewart, just back in Hollywood, was sitting with Brady, Metro's talent scout. Howard Hughes was dancing with an unknown girl. Ernst Lubitsch and a few of his friends were gathered casually around a table. The place was mobbed.

We don't know where they came from, but by one o'clock we counted four portable radio sets. Few people were dancing. Most of the crowd were either clustered about the radios or sending people over to ask, "What's new now?" The orchestra struck up a Viennese waltz. Everyone danced who could dance a Viennese waltz and on all our faces was reflected the thought that we quite possibly were dancing to the music of a vanished civilization.

For the next week we had arranged several color sittings (trade talk for taking photographs in color) with several hard-to-reach movie stars. Came a momentous Tuesday morning and the phone began to ring. "No, we can't get hold of him. He's English, you know, and waiting for word to go." "No, we can't get hold of her. Her family is in middle Europe and she's far too worried to have her picture taken." "No, you can't get a picture of that set today. We've stopped shooting. We have two Englishmen and three Englishwomen in the cast. They are waiting for word from abroad."

This has been Hollywood, a town supposedly famous for its air of carefree make-believe. Europe, three thousand miles away from our Eastern seaboard, seemed like some insane nightmare when you listened to the radio. But Europe came home to roost when you saw the eight or ten attractive English lads go round with tense, serious faces, unable to keep or make future commitments for time or work.

Ernst Lubitsch's enchanting ten-months-old daughter was on the "Athenia" with her nurse. We had seen the baby at a farewell party before she and her mother sailed for Europe. She was safe, but for four days Mr. Lubitsch didn't know it. Joan Fontaine, lovely youngster of "The Women," had just married Brian Aherne in a simple wedding in Carmel. Brian Aherne is an Englishman. David Niven had just reached the peak of his ambitions—star billing in the rôle he has always wanted to play, "Raffles." Production stopped. Niven is a reserve officer in the Royal Flying Corps. Errol Flynn was another Hollywood star who was anxiously waiting for news. (Continued on page 67)

Errol Flynn →

His next picture is "The Private Lives of Elizabeth and Essex"

This photograph of Errol Flynn and the photograph of Hedy Lamarr on page 35 of this issue are the first two in Glamour's new monthly series of full-page star portraits in brilliant colors.

GREGG BAUTZER AND LANA TURNER. on the courts of the West Side Tennis Club at Beverly Hills

GEORGE MURPHY, LANA TURNER, GREGG BAUTZER

PAUL LUCAS, FRANZ PÁRTOS AND CHARLES VIDOR

ANN SOTHERN WATCHES A MATCH WITH JERRY ASHER

SPORTS ENTHUSIASTS

IT looks just like a movie set—from the gleaming courts and gay awnings to the members themselves—the actors, actresses, directors, movie executives. In fact, the West Side Tennis Club might be called an outdoor studio—especially for Metro-Goldwyn-Mayer whose lot is only five minutes away from the club.

Hollywood in general takes its tennis very seriously, and this club has produced some of the best players on the coast. When they aren't busy beating each other in tournament play, they are practising lob shots, chop strokes and forehand drives.

Socially speaking, much of Hollywood history is made on the courts. What has happened elsewhere you will always be sure of picking up between sets.

In addition to its more formal activities, the West Side Club has a soft-ball team, captained by actor George Murphy and with such home-run hitters as Solly Baiano, Gregg Bautzer, Vic Orsatti, Jack Cummings, Jo Mankiewicz. About once a month there is a battle royal between the West Side and Beverly Hills Tennis Club soft-ball teams (the latter with writer Charles Lederer as its leader) and the winning side is usually the one that can shout the loudest and count the fastest. "Prize Money" is in the form of an elegant silver cup donated by Mr. Lederer, and quite appropriately named the Lederer Cup.

Hollywood at large

The movie colony turned out in full for the Hollywood première of the Ice Follies

Valerie Fink, Ice Follies star, with Cesar Romero

Fred MacMurray competes with the Ice Follies in amusing his companions. The merry-makers are Cesar Romero, Ann Sheridan, and Mr. and Mrs. MacMurray

Virginia Bruce, MGM's pastel beauty, and her husband, J. Walter Ruben, chat with friends in the adjoining box during an intermisson at the Ice Follies

The happy study in mahogany is Cary Grant, and that's Miss Phyllis Brooks on his arm

Jeanette MacDonald and husband Gene Raymond attend the Ice Follies in their best bibs-and-tuckers

Loretta Young and James Stewart, arm-in-arm, help give celebrity-hunters a thrill

A rare picture of Dr. Francis Griffin. He is accompanied by Mrs. Griffin—Irene Dunne to you

The stars have fun — and Glamour catches some of their gaiety and sparkle at the Hollywood Ice Follies

MACY'S, N. Y.; MANDEL BROS., CHICAGO

Open season on furs

Marie Wilson posed for the photographs

Above: For a cunning combination of worldly ocelot and demure charm, bag this be-bustled jacket plus muff, worn by Marie Wilson, movie star. Both, about $180

Right: For a warming and heart-warming trophy, go gunning for this artfully-worked Alaskan sealskin. A miracle of smooth motion. Under $300. Arnold Constable, N. Y.; Engel & Fetzer Co., Cleveland; Lipman Wolfe, Portland

LORD & TAYLOR, N. Y.; MARSHALL FIELD, CHICAGO

Left: This full-length, Mendoza beaver-dyed coney is a worthy quarry for your first-and-only catch. That naive baby collar has a subtle come-hither air. Under $100. James McCreery, N. Y.; and H. P. Wasson, Indianapolis

Above: For pixy charm out of all proportion to its size, you may well track down this hip-length, natural gray kidskin jacket with the fairy-tale hood. Its wide-eyed appeal is a magnetic invitation to winter fun. About $125

JAMES MCCREERY, N. Y.; MANDEL BROS., CHICAGO

Companions for furs

With pictures posed by Constance Moore

Above: Fur coats cry for sheer wool shirt-waist frocks such as this one modelled by Constance Moore, Universal player whose next picture is "Laugh It Off." Under $18.

Left: Jaunty sheer wool, buttoned from top to bottom, to slip easily under furs. The boyish turn-down collar archly contrasts with the ring-size waist and smartly flared skirt. Under $30. Macy's, N. Y.; Halle Bros., Cleveland

LORD & TAYLOR; CHARLES A. STEVENS, CHICAGO; O'CONNOR MOFFAT, SAN FRANCISCO

Above: Miss Moore in a downy rabbit's hair wool to make the snootiest fur coat happy. Its plain, high neck and long, tight sleeves swathe you in the applauded manner and it is high-lighted by a Criterion suède belt. About $18

Right: Your fur coat will take to this lilting, romantic dress of rayon crêpe. Its corselet, filched from the ladies of King Arthur's Court, hooks with gilt fasteners. About $20. Arnold Constable, N. Y.; Frederick & Nelson, Seattle

20TH CENTURY GODDESS

Ann Sheridan proves that classic beauty is the modern woman's heritage

WHENEVER there's a discussion about beauty there is always a die-hard or two to claim that the glamour girls of today can't compare with those of yesterday, or your father's day, or your grandfather's day. Then before you know it, the argument passes beyond all contemporary fields, and turns to the glory that was Greece and the grandeur that was Rome, and someone wants to know "Where is the modern girl to compare with the Venus de Milo?"

The editors of *Glamour* are great believers in the quality of beauty the modern glamour girl can achieve. So, together with our photographer, Alexander Paal, we decided to prove that the modern girl is beautiful even by classic standards. We wanted to photograph such a girl as she might have looked had she modelled for the great sculptors of ancient Greece and Rome.

Ann Sheridan was our choice. She is certainly high in the glamour rating. She has exclusive title to "oomph girl." And modern and flaming though her movie rôles may be, she has a rather classic face and figure.

First, Mr. Paal took photographs of five famous statues of goddesses. Then following each photograph carefully, Warner's Howard Shoup costumed Miss Sheridan, Perc Westmore took care of her coiffure and make-up and Mr. Paal posed her. The results you see on the next three pages. Surely these photographs prove that Sheridan possesses not only modern glamour, but a classic beauty which rivals that of the glamour girls of ancient times.

The first of the goddesses, Ceres, appears on this page. Ann Sheridan's serene interpretation is on the opposite page. In case you don't know your mythology, Ceres was the goddess of the earth, of agriculture, of growing things. Placid, ample, almost a symbol of Mother Earth, she has lived in stone down through the ages. Ann Sheridan makes a lovely Ceres, statuesque and calm, with the dignity that a goddess must have, but with some added quality, a modern kind of beauty that is most impressive.

Next we photographed Miss Sheridan as Vesta, goddess of hearth and home. Vesta represents stability. In Roman mythology she was the protector of the state, guardian of the sacred fire, and far removed from the Hollywood brand of glamour. But if you turn to page 28, you will see that Sheridan with her guardian rod, her gown and coiffure, doubles more than effectively.

Our next goddess was the old Roman "oomph girl." Her name was Venus, and she started out merely as the goddess of Spring and wines and flower gardens, but ended up as goddess of love and beauty. Page 28 will give you the Sheridan version. Was this the face that launched so many movie gangsters on wild careers? For Sheridan makes a magnificent Venus.

Minerva and Diana were our last two metamorphoses for Sheridan. Minerva, the intellectual daughter of Jupiter, was goddess of thought, intelligence, wisdom. Diana was the fleet goddess of the hunt. Our glamour girl took their draperies and classic coiffures in her stride, as you will see on page 29.

Perhaps we started this little project with a slight smile, but when we were finished, we found very little to smile about. That Ann Sheridan, the brusque and breezy, the laughing and gay red-head of Hollywood, could successfully achieve each of these characterizations is a tribute not only to her beauty, but to the versatility of that beauty, and to her ability as an actress.

CERES, GODDESS OF THE EARTH

Photography by Paal
Make-up by Perc Westmore
Costumes by Howard Shoup
Cooperation of Warner Bros.

ANN SHERIDAN
a modern Ceres

SHERIDAN—FIRST AS VESTA, THEN AS VENUS

VESTA

VENUS

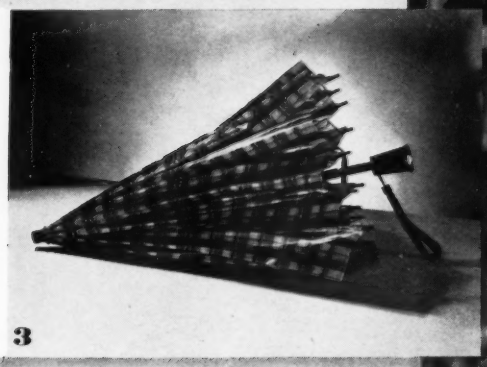
Glamourous Ann Sheridan brings to life the goddesses who were the "oomph" girls of their day

ANN SHERIDAN AS MINERVA

SHERIDAN'S DIANA

MINERVA

DIANA



"The Rains Came"

1. Web fabric umbrella disguised as a semi-transparent bubble. Gemstone handle, braided leather loop. About $5

2. Glamourous galosh to keep feet dry and ankles warm. The spiral boot is elegantly fur-trimmed. About $2.50

3. Splash of color in a lacquered plaid rayon umbrella to brighten the dreary splash of rain. About $4

4. Easy-to-slip-on-and-off rubber oxford high-lighted with a collar of contrasting color. About $1.50

5. Smart rain boot of Ghillie ancestry. It laces snugly in contrasting color and ties with a flourish. About $2

6. Trim rubber oxford adorned in simulated lizard. Snap fastener. Comes in three heel heights. About $1.50

7. High, fleece-lined boots to do credit to an Old Salt. No matter what the weather, they're warm. About $3.50

8. Feminine bootees of shadow suède with delicate tracery trim. Concealed fastener fits them snugly. About $3

9. Rubber oxford with its personality shined up by patent leather-effect trim fore and aft. About $1.50

10. Slim young raincoat of processed silk with patch pockets, ventilated saddle back. In any color. About $5

11. Double-duty reversible raincoat of debonair Harris tweed type. Box model with raglan sleeves. About $30

12. Gay and glistening raincoat with an attached baby hood. Fly front, deep pockets, zipper closing. About $9

• This rainwear is available at stores listed on page 70.

BE PREPARED! For rain isn't exclusive with this Myrna Loy-George Brent scene

8

9

7

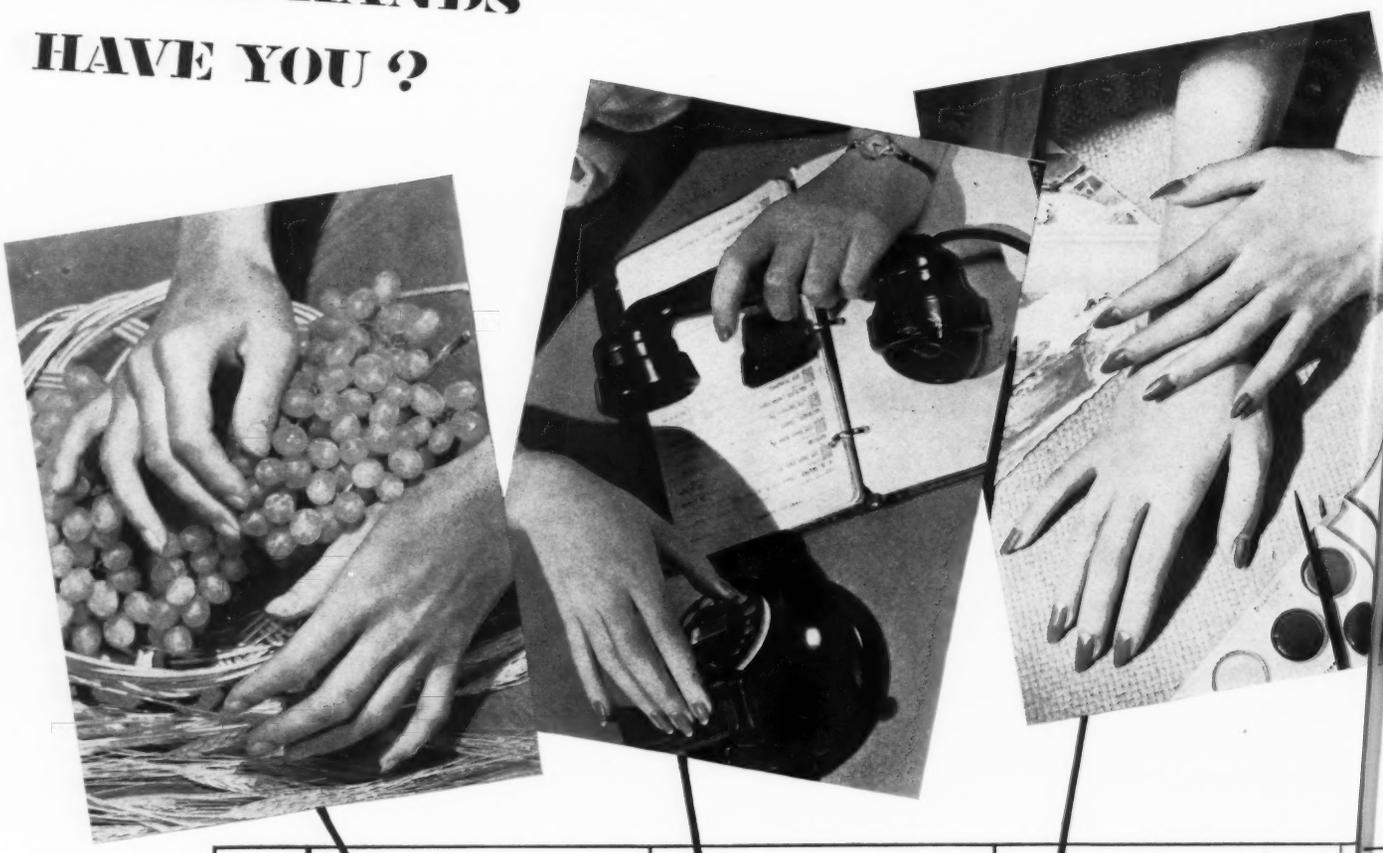
6

10

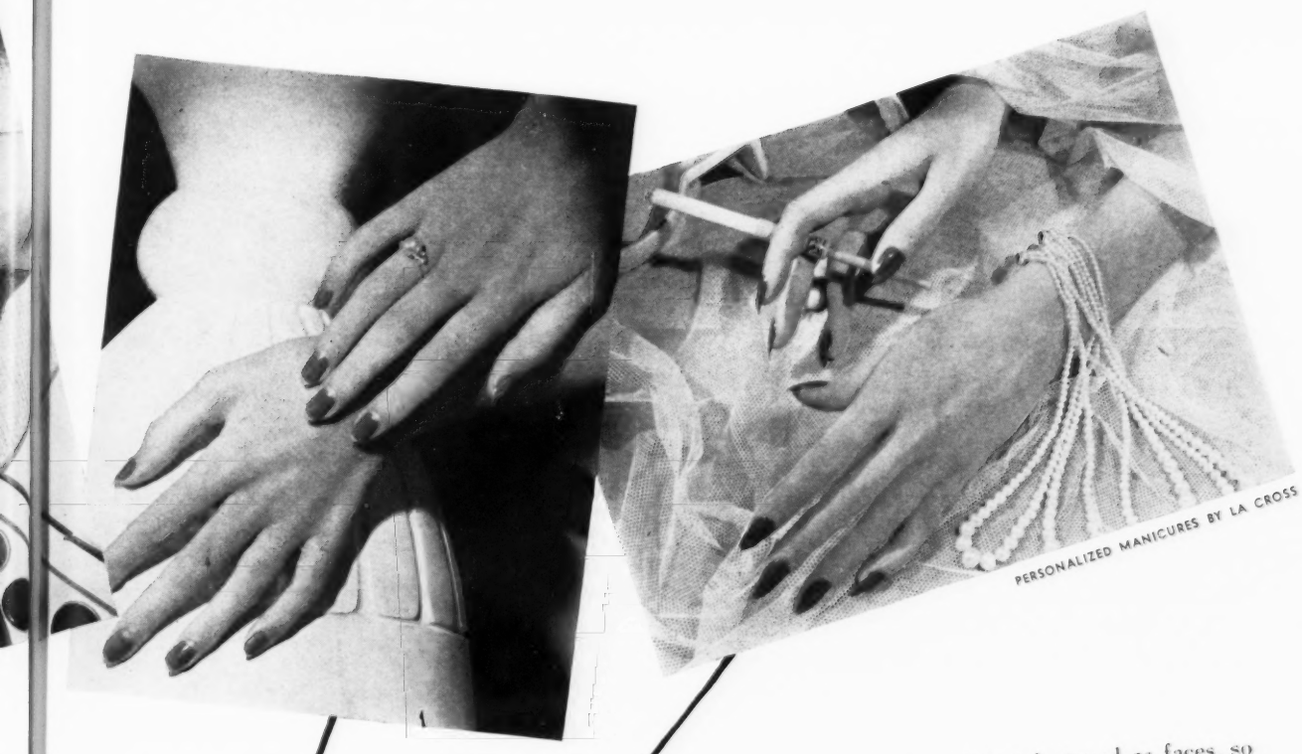
11

12

WHICH HANDS HAVE YOU ?



	CREATIVE	EXECUTIVE	ARTISTIC
TYPICAL	Nails kept short, following the natural oval shape of the finger tips. Polish completely covering nails	Rounded nails, with a light polish to give the most natural effect, leaving narrow tips and narrow moons	Slender, elongated, oval shaped. Polish to tips, leaving white moons for effective accent
ALTERNATE	Nails slightly oval, polish covering them but leaving narrow line of white along sides to slenderize them	Oval-tipped nails. Narrow moons and polish all the way to the ends will help create the effect of length	Nails slightly pointed and polish to the tips, definite space left uncovered around cuticle
ALTERNATE	Oval nails (never pointed for this type)—polish over tips, leaving narrow round moons uncovered	The nails slightly pointed but not really sharp. Use a more vivid shade of polish over the entire nail	Long oval nails; tips, deep moons in colorless polish. Flaming shade in between



PERSONALIZED MANICURES BY LA CROSS

PATRICIAN	EXOTIC
Nails in a modified oval. Hair-line tips and the natural moons are left completely uncovered	Long, extreme points. No moons or tips but a sweep of deep-colored polish over entire nail
Nails in a longish oval. Uncovered tips, following natural moon shapes as exactly as possible	Long, oval nails. Uncovered lines around nails create narrow tips. Shape of moon is reversed
Nails slightly pointed, with polish carried to the tips; the moons uncovered and exactly outlined	Pointed nails, but not as sharp as in Typical manicure above. Polish forms triangular shaped moons

HANDS are as definitely typed as faces, so they tell us, and they need the same specialized care. It is just as much of a mistake to be seen without the correct manicure as to venture forth without lipstick.

Study the chart on these pages. Your hand will probably fall into one of these five categories. The trick is to analyze correctly, and to shy away from the tendency, when in doubt, of picking the hand you would *like* to have, not the one you actually possess.

It's impossible to look at your hand and blithely decide which it is. You must know that the "creative" hand has short fingers, strong and usually thick at the base. You must be able to tell the difference between the "executive" hand with its straight fingers and squarish nails, and the "artistic" hand with its graceful, tapering fingers.

You can't miss the slim, fine mold that characterizes the "patrician" hand, and the "exotic" type is easily identified by extravagantly slender hands, thin at the wrists and by its long, narrow nails.

Having once decided upon your hand type, you can experiment with the nail patterns shown on the chart—the Typical or one of the Alternates. Try all three until you discover which suits you best. You will find you have added personality down to your finger tips.

FIVE HANDS; FIFTEEN MANICURES

We nominate for glamour

Hedy Lamarr

TWO years ago we saw her in Hollywood. She came into the Metro commissary while we were there, and it would be fun to report that all the men stopped eating and stared at her. But it wouldn't be true. Nothing remarkable happened. We turned to the Metro publicity girl and asked, "Who is that beautiful creature?" The name, Hedy Lamarr, rang a bell. She was that European girl, Hedy Kiesler, who rose to fame on a censored and supposedly sensational movie known as "Ecstasy."

All those in the know could tell you about this girl, and you can be sure that they did. She had been married to a munitions king. She had run away from him. She was stunned by the scandal of "Ecstasy." She was a woman of mystery . . . a complex, silent creature. All these things you heard and more. You heard that she was learning the English language, being carefully trained and tutored by Metro, while conservative executives were hoping that the public would forget the film "Ecstasy," but remember its lovely star.

We can't tell you how long she was on the Metro lot. Nor can we tell you how it happened that Walter Wanger saw her tremendous screen potentialities and borrowed her for the Charles Boyer picture "Algiers." Now that she is established as an important and valuable screen property, you would wonder how anyone could miss seeing her possibilities. But it *was* Mr. Wanger who first launched her properly before the astonished and delighted eyes of the American public.

And with her début in "Algiers," a feminine version of the matinée idol had come to pass. Concerning one Hedy, men did their wishful-thinking out loud and were quite unabashed about it. Surprisingly enough, women liked her too. Though it must be reported that not a few of us made slighting remarks about her figure . . . probably because we could scarcely bear the combination of her great beauty and her easy enslavement of screen-idol Boyer in "Algiers."

It took Metro one ill-fated venture ("I Take This Woman"—shelved before it reached the screen) before it could make the successful "Lady of the Tropics." The public knows now that Wanger's guess in "Algiers" is no one-time shot. It knows that Lamarr has glamour. In her it sees beauty, warmth, serenity . . . and that strange power to excite that would make a great screen star of even a lesser beauty.

As for the "woman of mystery" talk . . . we can't say. Allowing for her slight language difficulty, she seems to us as simple and direct as any woman could be. Aware of her beauty? How could she be otherwise? But she wears this beauty as casually as the wealthy woman wears her fabulous sables, or lets her mink coat fall carelessly on a chair.

Hedy is a lucky girl. She has more than glamour, more than fame. She is married to one of the nicest men in Hollywood . . . writer-producer Gene Markey. And to us, it makes her loveliness even more appealing, when we hear that she runs over to his lot to eat lunch with him, and acts exactly like any young wife in love.

(Opposite) Hedy Lamarr, America's New Brunette

Jane Bryan and Milo Anderson

Our photographer, Alexander Paal, snapped these two on the Warner lot. Miss Bryan is wearing the costume Milo Anderson designed for her next picture, "We Are Not Alone," in which she plays opposite the great Muni

Jane Bryan takes her time

Story of a slow but steady rise to stardom

THEY tried to tell us she was good three years ago but she looked like any nice young girl who played forward on the basket-ball team at college. A nice, wide, honest face, a sturdy build and a pleasant manner, these scarcely seemed sufficient qualities for a great actress. We watched her through her various rôles from "The Captain's Kid," up to "The Sisters," in which she did seem to shine a bit. But we wouldn't have called her star material.

Then came "Brother Rat." She had minor billing but she lifted that picture from under the noses of those who were featured. Next, in "Each Dawn I Die," Miss Bryan had little to do except to act restrained and that is no easy part for a young actress. We began to see a little of the spark in her.

Then along came "The Old Maid" in which Jane played Bette Davis' daughter—a fiery, cruel, impulsive young girl. We came out of the première wondering how we had ever missed the amazing acting ability of Jane Bryan.

The next day we had lunch with her on the Warner lot. She still has her straight-forward, honest manner of three years ago. She is terribly shy and hides it under a running fire of trivial conversation. When she finds you are her friend, or as she would say her *kind* of person, her defenses drop. She never talks about her career except to say how much she has learned from Bette Davis. And this is no girlish worship. Miss Davis has a stern code of craftsmanship and Jane has learned it. Hours of study, learning the true character of the rôle she is to portray, never complete satisfaction with any achievement, a standard so high that she is never content with what she has done—these mark Bryan's attitude toward her work.

Consciously, or unconsciously, she has sought emotional maturity. Companionship with fine music, serious reading of good literature and an association with critical older minds have helped to bring Jane Bryan along the road from a healthy movie youngster to a serious emotional actress.

The day we saw her she thought she was at leisure for a few weeks. Three days later her great chance came. She went into the supporting lead of Paul Muni's new picture, "We Are Not Alone." She had been in this part a week when we saw her on the set. She was dressed in incredibly trying clothes for her rôle as a young German girl. Her face was almost unrecognizable in its tense sadness, so different was it from her normally good-humored countenance.

We watched Jane do one of the most difficult scenes that could go before a camera. The set was mobbed with people—electricians and extras, though no visitors. Mr. Muni had just finished a court-room scene. The recording of his voice and action had been made. Bryan was seated alone, the close-up camera not more than four feet from her face. Muni ran through his lines again and the camera ground out a recording of her facial expressions reacting to his speech. Across that youngster's face there had to travel: fear, surprise, pride, joy and fear again. It took her just one "take" to get it right, for Bryan is no glib young girl working solely by rote. In thirty seconds she can throw herself into an emotional frame of mind—she is an actress.

What is she like? She's the darling of the Warner lot. The day we lunched with her, Edmund Goulding, the great director, came over to speak to her with much the expression of a doting parent. Goulding directed her in "The Old Maid," is now working on "We Are Not Alone." Four other prominent Warner people stopped at the table to drop a friendly word and an affectionate gesture. Someone else stopped, too. Young Eddie Albert, (Continued on page 65)

Do's and don'ts of Hollywood

For fun, here are "Do's and Don'ts" of manners; engravings from an old etiquette book, stills from new movies

FIG. 11. BAD MANNERS AT THE TABLE.

No. 1. Tips back his chair.
" 2. Eats with his mouth too full.
" 3. Feeds a dog at the table.
" 4. Holds his knife improperly.
" 5. Engages in violent argument at the meal-time.
" 6. Lounges upon the table.
" 7. Brings a cross child to the table.
No. 8. Drinks from the saucer, and lays with his tongue the last drop from the plate.
" 9. Comes to the table in his shirt-sleeves, and puts his feet beside his chair.
" 10. Picks his teeth with his fingers.
" 11. Scratches her head and is frequently unnecessarily getting up from the table.

DON'T

In "Ninotchka," Garbo goes in for self-expression on the dance floor, to the obvious mortification of Melvyn Douglas. Your escort would look much the same if *you* acted thus

DON'T

Virginia Field's method of leaning on the table while dreamily analyzing a morsel of food is all right for girls playing comedy in "Eternally Yours," but not for others

DO

Ingrid Bergman in "Intermezzo" dances with her arm where any self-respecting arm should be—safely tucked away from the crowd. And *she* avoids hard looks from everyone

DO

Dorothy Lamour and John Howard in "Disputed Passage" breakfast in well-bred fashion. They don't lean their elbows heavily on the table or dawdle over the food

FIG. 6. UNGRACEFUL POSITIONS.

No. 1. Stands with arms akimbo.
" 2. Sits with elbows on the knees.
" 3. Sits astride the chair, and wears his hat in the parlor.
" 4. Rubs the wall paper by pressing against it with his hand; eats an apple alone, and stands with his legs crossed.
No. 5. Rests his foot upon the chair-cushion.
" 6. Tips back his chair, sets the wall by resting his head against it, and smokes in the presence of ladies.

The Inquisitive. Disagreeable Caller.

AMONG the disagreeable callers are the husband and wife who come with a child and a small dog; the husband making himself familiar with the hostess, the dog barking at the cat, the child taking the free run of the house, while the wife, in the meantime, passes around the room, handling and examining the ornaments.
Other unpleasant callers are the man with the muddy boots, and the individual just in out of the rain, from whose overcoat and umbrella the water drips on the carpet.

DON'T

Even Robert Taylor, in this scene from "Remember" with Greer Garson and Lew Ayres, is inviting the wrath of wives, sweethearts and mothers by planting his foot on the table

DON'T

Lewis Howard, in "First Love," is a deep-dyed spine-sitter. Such slouching makes the most respectable person appear both ill-groomed and ill-mannered. It is strictly taboo

DO

Cary Grant, in "In Name Only," shows it is possible to drink a toast with both feet minding their own business. The careless habit of disregarding others' furniture is a shameful one

DO

These ladies and gentlemen from "Intermezzo" are unmistakably ladies and gentlemen. You can tell by the way they are sitting—erect, elbows at sides, hands at ease

Hollywood comes to New York

NEW YORK ran headlong into the fall season with a whirl of postilion hats, red and black suits, snoods, and gold beads enough to fill Cartier's window. Tea dancers rediscovered the charm of the waltz. New night clubs sprang up with such English-sounding names as Ciro's and The Nine O'Clock Supper Club, and, of course, there were the important Broadway openings.

The "Conga line," at the night club of that name, attracts all major celebrities. You never know whose shoulders you'll be clinging to—Jackie Coogan, Franchot Tone, Wayne Morris . . . almost any Hollywood star in town at the time.

Bruce Cabot lost no time in dating up glamour-gal Brenda Frazier. Bert Lahr, cowardly lion of "The Wizard of Oz," minus red bow and mane, whirled with the best at the Stork Club.

FOR vitality plus we give you Constance Moore, who blew into town with her "agent-husband," John Maschio. Here on her first trip East, she was as energetic as fifty New York World's Fair visitors. She saw every play, took in every night club on the list and managed to eke out time to pose for some of our fashion pictures, before hurrying back to be in her next Universal picture "Laugh It Off."

We liked Miss Moore. We liked her breathless apology for being late at the studio while trying to yank off her dress at the same time. We liked the preoccupied way she sang "Over the Rainbow" as the photographer posed her. We liked her amusing stories, her lack of affectation, and the way she pulled her newly-coiffured top-knot out of place and then tried to comb it back as it originally was. We liked her neat little figure, dressed in a simple tailored suit. And we liked her calm attitude about work.

ANNA NEAGLE is our idea of a gracious English lady—the kind of person you would have imagined Ellen Terry to be. Miss Neagle's love of England does not prevent her from admiring American girls and our country. "The girls," she says, "are so different from English ones; so much more alive, more gaily dressed, more in touch with what goes on in the world, and infinitely more independent. The way they manage to live well on their salaries is a miracle. They have a wonderful sense of values.

"Their ease with young men is amazing," she went on. "We have no co-education and it takes our girls years to beat your fifteen-year-olds socially. Few English girls go to college. After high school, they make débuts or work. I worked."

Later in the conversation Miss Neagle told us she loved doing historical characters. And after two Queen Victorias, Nell Gwynn, Peg of Old Drury and, lastly, Nurse Edith Cavell, she has every right to be classed as a great actress. "There's so much meat in those rôles," she says, "so much material for a sound characterization."

ANN "OOMPH" SHERIDAN took New York by storm. The Ann Sheridan Fan Clubs gathered to meet her and made Grand Central look like the day children are sent to camp. Her personal appearances caused stampedes all over the place.

Zasu Pitts spent several weeks in New York and was one of those omnipresent people. No matter where we went, there she was: "21," Sardi's, even shopping on Fifth Avenue. We had tea with her and learned that she was in thirty-five movies last year, and in every one had to flutter her hands or say "oh dear." The barge woman rôle she played in "Nurse Edith Cavell" was more to her liking. Her first movie was "The Little Princess" with Mary Pickford, year 1918. First talkie, "Sins of the Fathers." This month's prodigals from Europe included Gloria Stuart, the Robert Montgomerys, the Tom Mixes and Annabella, who shuttled back twice, via clipper, to get her family. And just as we go to press, stars Mary Martin and Betty Field have come to town.

THE PERFECT JUNIOR MISS:

PRESENTING BRENDA MARSHALL

She's vivid, talented, different.
As Warner Bros.' new white hope,
she made her screen début
in "Espionage Agent."

Perfect to the inch,
she now makes still another début
as our ideal Junior Miss.

In shopping, she saves precious time
just by saying, "Size 11, please."

If you, too, are a Junior Miss,
you will be particularly interested
in the array of
exciting-though-practical clothes
for both night and day
on the next three pages.

JUNIOR MISS

Gala afternoon and evening fashions, for sizes 11 to 17

A red bell-hop jacket, black velveteen skirt. About $23. Lord & Taylor, N. Y.; Mandel Bros., Chicago; Jos. Magnin, San Francisco

Frock and jacket of rayon faille taffeta. About $23. B. Altman, N. Y.; Carson Pirie Scott, Chicago; J. W. Robinson, Los Angeles

Rival the bright lights in this dinner suit with gold soutache. About $17. Arnold Constable, N. Y., and Marshall Field, Chicago

Stop-and-go effect of red and green shirring on a black rayon. About $20. McCreery, N. Y. and Himelhoch Bros., Detroit

Flaring rayon net skirt and heart-shaped metallic chiffon bodice. Under $25. Russeks, N. Y. and H. P. Wasson, Indianapolis

A row of gold-metal hooks and eyes on this rayon crêpe frock. About $23. Bonwit Teller, N. Y. and Gus Mayer, New Orleans

JUNIOR MISS

Frocks to add a bright sparkle to your holiday wardrobe

JUNIOR MISS

Daytime fashions with a very special air, for sizes 11 to 17

A wide midriff accentuates back fullness in this rayon crêpe. About $15. McCreery, N. Y.; Jos. Magnin, San Francisco

Princess dress. Demure bows at hips. Under $20. Bonwit Teller, N. Y.; Marshall Field, Chicago; Roos Bros., San Francisco

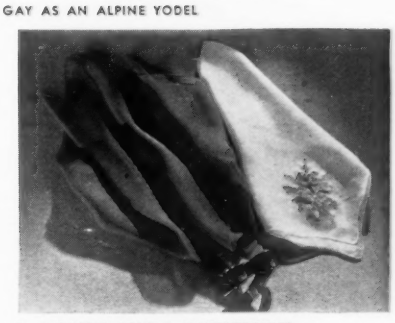
A starfish is clasped at the neck of this rayon crêpe frock. The wide skirt is gored. About $17. L. S. Ayres, Indianapolis

Glamour Aisle

1. THESE TO START A MAN-SLIDE

2. AS GAY AS AN ALPINE YODEL

1. One of these kerchiefs fluttering to the floor is apt to start a man-slide: Brilliant chrysanthemums, about 50c, J. W. Robinson, Los Angeles. All-over print, about 25c, Chas. A. Stevens, Chicago. Petit-point bordered sheer, about $1, B. Altman, N. Y.
2. Happy-go-lucky as an Alpine yodel, this Tish-U-Knit Tyrolean cardigan is adorned with fat, embroidered strawberries. About $5. Macy's, N. Y.
3. Left: Stag-line appeal with a chiffon hanky drifting from a velvet bow at wrist. About 50c. James McCreery, N. Y.; Right: Chiffon hanky with exquisite petit-point trim, inexpensive by grace of the machine age. About $1. The May Co., Los Angeles
4. Top: Corduroy Neva-Wet processed slip-ons to pay tribute to your tweeds. About $1. Kayser Stores. Bottom: Kislav classic slip-on of washable doeskin. About $5. Best & Co., N. Y.
5. Fire-fly bright blouse in metallic cloth to put a new face on the matter of that old dinner skirt. An impudent bustle takes care of the rear. About $6. Oppenheim Collins, N. Y.; Wm. Taylor Sons & Co., Cleveland
6. Top: Dress-up suède bag with grosgrain handles and trim. About $3. L. Bamberger, Newark. Bottom: Criterion belt of Moaka suède, gold kid trim. About $3.50. B. Altman, N. Y.
7. Heaven-sent for a faintly weary wardrobe: Frothy, whipped cream jabot with frilled collar of fine lace to make an everyday frock into a special Sundae. About $4. Lord & Taylor, N. Y.; Wanamaker's, Philadelphia; Kaufmann Stores, Pittsburgh
8. Top: Durable, handsome alligator calf bag for tailored smartness. It has everything—Talon zipper, two side pockets and double handles! About $3. B. Altman, N. Y. Bottom: Criterion belt, swirling buckles. About $3. Marshall Field, Chicago

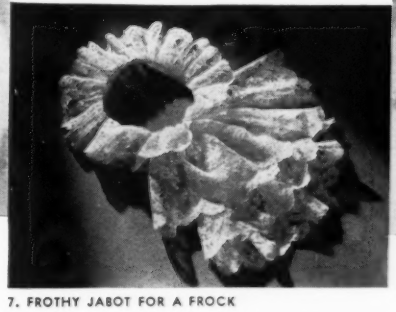


3. A GLITTER BOW, A HANDKERCHIEF

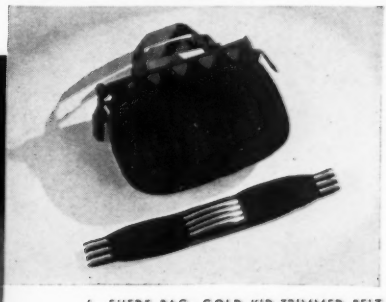
4. NECESSARY NICETIES

5. NEW COMPLEXION FOR A DINNER SKIRT

8. ALLIGATOR BAG, SUEDE BELT



7. FROTHY JABOT FOR A FROCK



6. SUEDE BAG, GOLD KID-TRIMMED BELT

The bright art

NECKLACE OF ABALONE SHELLS

MISS DEL RIO WEARS FILIGREE CRESCENTS

EARRINGS AND NECKLACE TO MATCH, IN MODERN ORIENTAL DESIGN

Del Rio matches jewelry: to her highly individual personality, to her different types of clothes, to her many moods

# of costume jewelry

by Dolores Del Rio, one of Hollywood's most brilliantly gowned actresses

IT'S not icing for the cake . . . or trimming for the tree . . . or a sentimental gesture because it belonged to grandmother . . . any more. Costume jewelry is the sum and substance of chic.

Perhaps I put it strongly, but I feel it strongly. Today, more than any other time during the long history of feminine adornment, jewelry is not an added fillip to a costume. It is a part of the costume. I'm terribly glad, because it opens new wardrobe vistas. A dress can become as many dresses as you have costume pieces to change it.

Of course, no small part of the transformation depends upon your selection of jewelry. You can't order "a half-dozen assorted necklaces" and expect to own that many ravishing outfits. You must first study your type and your frock, then search diligently until you find just the right piece to set you and your dress worlds apart from all other pretty American girls and their dresses.

The secret of selecting jewelry is really no secret at all. It simply depends on your "type." A patrician lady of Victorian flavor just wouldn't look well in too exotic jewelry. But I can find some graphic examples in my own Hollywood front yard.

Anita Louise serves as the perfect specimen for fragile, flower-like loveliness. She wears small, delicately turned pieces which become her small figure and cameo face. The new French floral jewelry in pastels is made for her type, as are all dainty period pieces. Among her own jewels are a few which particularly suit her—a ring set with a tiny harp; a bird about two inches tall with its plumage worked in colored stones; and fan-shaped clips and seed pearl bracelets for evening.

Dorothy Lamour is a made-to-order exotic. She can wear practically everything that Anita can't—heavy gold bracelets, chains, bangles, huge clips and lapel pins. The barbaric splendor of Oriental, Indian and gypsy jewelry intensifies her dark loveliness. Jeanette MacDonald, exemplifying the green-eyed Titian, carries off novelty jewelry with great aplomb. She wears carved wooden knick-knacks and chiming bracelets with infectious gaiety. Old-gold pieces, romantic lavalieres and quaint cameos are particularly lovely on her.

Patricia Ellis represents the youthful, blond sophisticate. She is tall, poised, and can carry almost her weight in costume jewelry. Despite her youth, she has the face and flair for worldly adornments. Hedy Lamarr is at the other extreme. She can wear anything to accent a costume, but she must wear jewelry sparingly. Her beauty has a quality of clarity and stillness that defies heaps of jewelry.

As for myself, I seem to be able to wear the original and the different. At any rate, that is the kind of jewelry I prefer. One of my favorite pieces is carved from abalone shells. Large loop-shapes alternate with leaf-like points, both being attached to a beaded braid decorated with tiny sea shells.

With dinner clothes I fancy a necklace of six crescent-like pendants strung on a gold chain and attached to tiny gold pin-wheels. It's very old and very beautiful. Another favorite for evening is a modern Oriental piece made of large flat gold discs alternating with a circle and cylinder of brilliant turquoise. A long gold fob hangs from the center, and the turquoise is inscribed with Chinese writing.

As you have probably gathered, I am completely in love with costume jewelry. I spend a great deal of time working out my own ideas, and I find it fascinating trying to think up ways to convert old watch fobs and chains and pins into smart pieces.

Although designing is fun, almost everything you can think of is already on the market. This bright, modern art of costume jewelry offers a simple—and inexpensive—means of multiplying your wardrobe and increasing your chic. But you must first study yourself, and then buy accordingly.

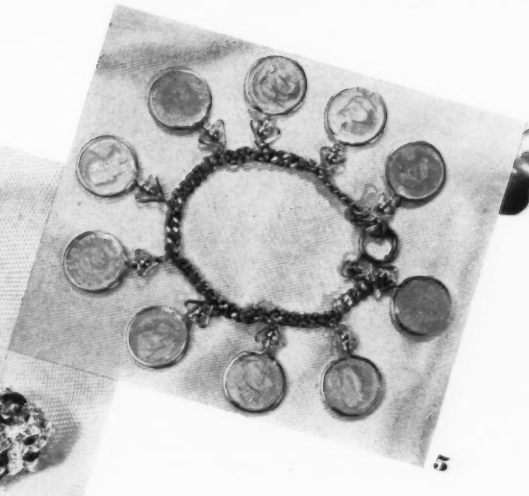
Fashion Frosting

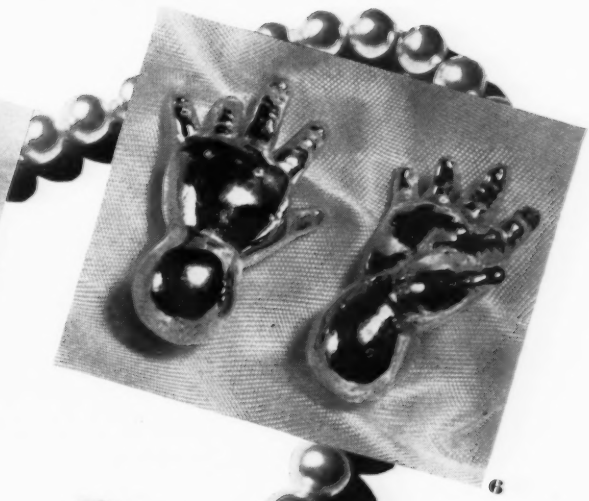
2

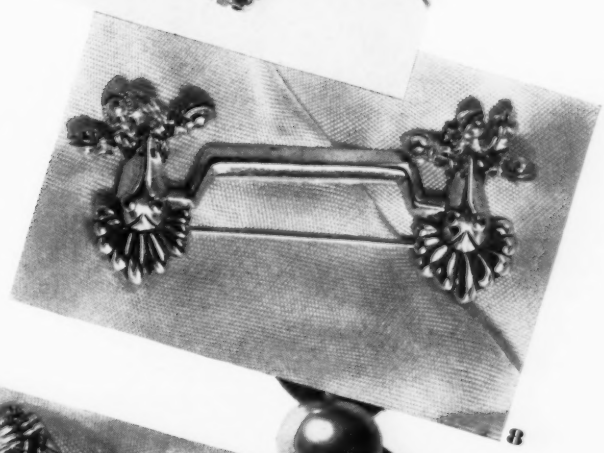
3

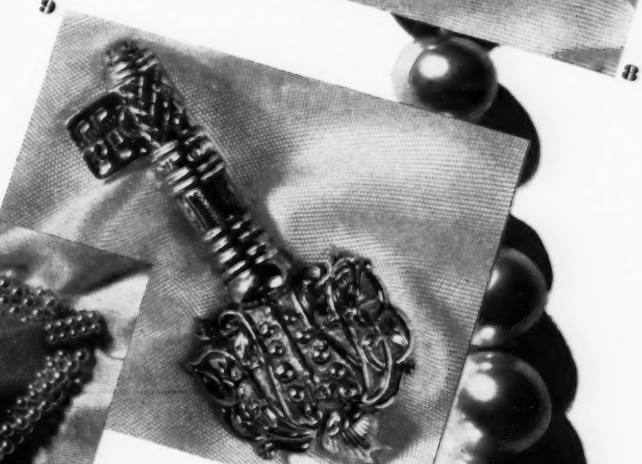
1

STORES CARRYING THESE ARTICLES ARE LISTED ON PAGE 70









1. Large crystal rings hold clusters of golden beads. Necklace, about $5. Bracelet, about $3.

2. One of the famous Bib Family, colored forest burrs and gold-metal. About $4.

3. Dew-drops fall from India lilies, etched on simulated gold. About $3.

4. "Chianti" spray clip of multi-colored stones. About $5. Clip earrings to match, about $3.

5. A safe way to carry "mad money," a bracelet to hold ten dimes. About $2—without the dimes.

6. Chubby, dimpled baby hands to pin on your lapel. Gold-plated pair, about $5.

7. Designed by McClelland Barclay; earrings, about $2; necklace and bracelet, about $3 each.

8. A silvered oxen-yoke pin, adapted from an ancient Mayan rock picture. About $3.

9. An intriguing French version of the staid, old Key to the City. About $5.

10. A choker necklace of glowing Richelieu pearls, about $5. Rosette earrings of seed pearls, about $1.

STAR JANE WYMAN ARRANGES FLOWERS FOR HER PARTY AT THE BROWN DERBY (AFRICAN DAISIES AND TALISMAN ROSES FROM HOLCHESTER OF HOLLYWOOD)

BROWN DERBY PARTIES

DEL MAR PATTERN, FROM 1881 ROGERS BY ONEIDA LTD.

The Brown Derby restaurant in Hollywood has a patron list that reads like a roster of great stars. You'll see "marquee" names there any hour of the day—lunching, calling across tables, dropping in after previews. At one New Year's Eve party an amateur "star" orchestra made the Derby its headquarters. The "musicians" perched on tables, chairs, steps. No one minded, least of all the management. That's the Brown Derby.

The stars frequently entertain at the restaurant. Take Jane Wyman. (next in "Kid Nightingale"). She put the Brown Derby in charge of a holiday dinner and we took notes and photographed the results for you.

There was a turkey stuffed with chestnut dressing. Instead of the old standbys—mashed potatoes and turnips—Miss Wyman fed her guests stuffed baked potatoes with cheese, breaded eggplant and Brussels sprouts cooked with roasted chestnuts. Her salad—pineapple and shredded carrots in a lemon mold—was especially imaginative.

You can give a holiday dinner in the Hollywood manner. Incorporate some of these ideas in your menu. Dress up your table as festively as Miss Wyman's. You'll realize why dinners at the Brown Derby are so successful.

MENU

Mixed seafood cocktail

Tomato bisque

Lemon mold salad

Roast turkey—chestnut dressing
cranberry sauce

Stuffed baked potatoes
with cheese

Brussels sprouts with roast chestnuts
breaded eggplant

Pumpkin pie—coffee
raisins and nuts

GLOWING FRUIT MAKES AN ATTRACTIVE CENTERPIECE. JUNIOR HOSTESS STERLING SILVER SET, "FESTIVAL PATTERN," COURTESY LUNT SILVERSMITHS

FOR YOU

Holiday meals in the Hollywood manner

MARGARET ROACH, PATRICIA ELLIS AND VIRGINIA VALE

Luncheon is a delightful meal of an entirely different caliber. With an eye on the scales, Hollywoodites take a very light noonday meal. In fact, movie stars are probably the most sensible light-lunchers in the country. Their average consumption of lettuce, per capita and per year, is said to rival that of a champion rabbit at a state fair. Fruits, vegetables, milk, all vitamin-containing foods, are always in their daily diets.

MENU

Fruit cup

String bean and hard-boiled egg salad
special health dressing

Bread and butter sandwiches

Pineapple sherbet—coffee

The menus are light but the luncheons are as attractive as the most elaborate party. And mid-day is certainly as social a time as any in the twenty-four hours. No matter what day you drop into the Brown Derby you can be sure of finding such charming groups as the one pictured above which includes Margaret Roach, producer Hal Roach's daughter; Patricia Ellis, Hollywood actress; and Virginia Vale, a "Gateway to Hollywood" contest winner, recently seen in "Marshal of Mesa City."

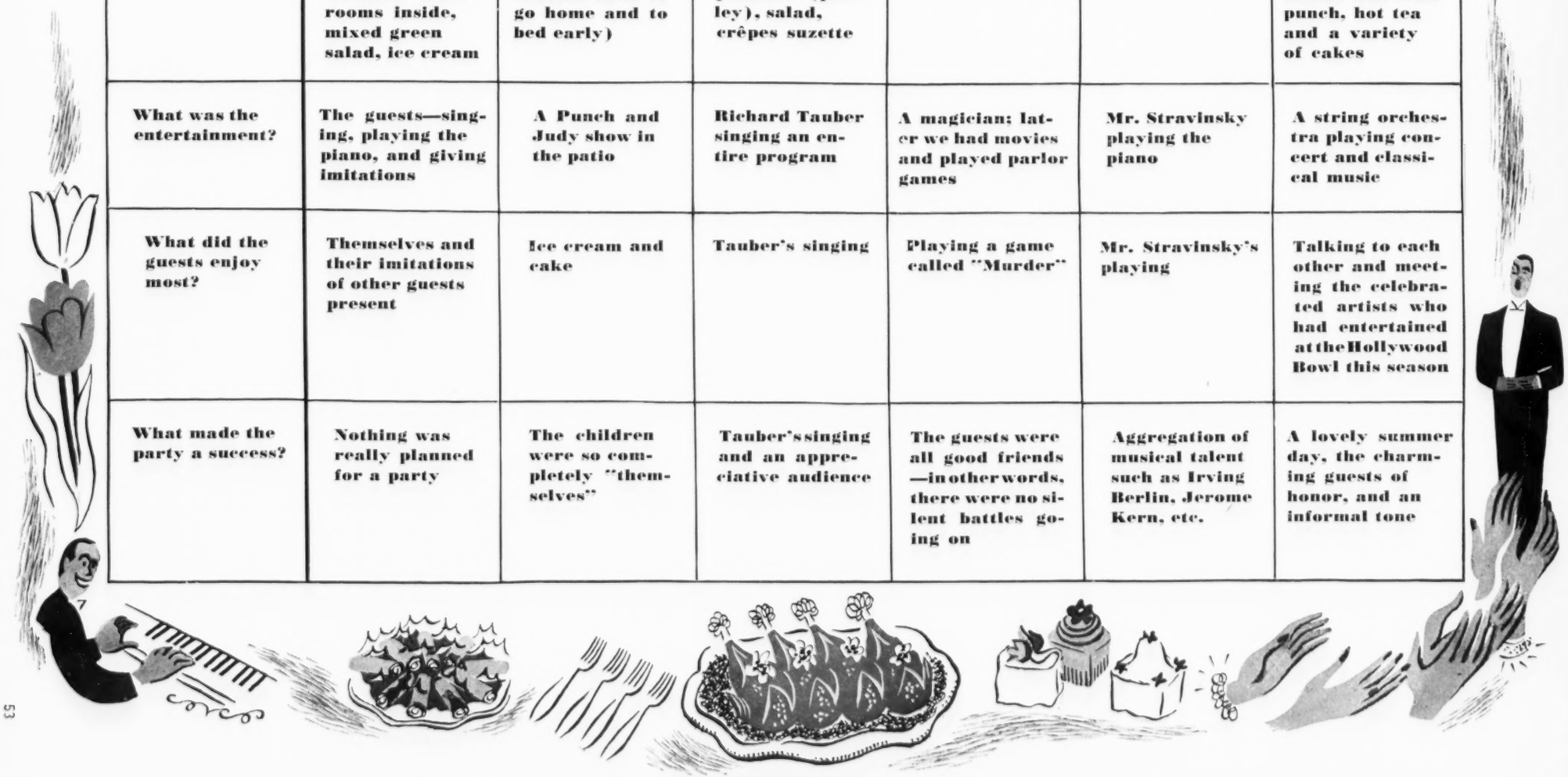
You can pattern your luncheons after their sample menus. Fruit cup, clear soup or tomato juice are all good beginnings. Salads—fruit, vegetable, plain beet, mixed green—fulfill main course requirements, plus thin bread and butter sandwiches. Sherbet provides dessert without penalty of extra calories.

HOW HOLLYWOOD ENTERTAINS

Six famous Hollywood hostesses helped compile this chart of successful parties

Who gave the party?	Joan Crawford	Irene Dunne	Mrs. Basil Rathbone	Loretta Young	Mrs. Edward G. Robinson	Jeanette MacDonald
Where was it given?	My home	My home	My home	My home	My home	In the garden of our home
How many guests were invited?	Eight	Ten children	Thirty	Twenty-four	One hundred and fifty	Two hundred
Was it for tea, dinner or buffet?	Dinner	Afternoon party	Dinner	Dinner	Buffet	Tea
Why was the party given?	No reason at all	My daughter's birthday	In honor of Richard Tauber	For Mr. and Mrs. Tay Garnett	In honor of Igor Stravinsky	For Lily Pons, Andre Kostelanetz, Dalies Frantz

What were the decorations?	Flowers from my garden	A white paper lamb centerpiece surrounded by pink flowers containing little gifts—a ribbon for each plate went from this	Lilies, tulips, iris, stock—in red, white and blue	Large centerpiece of blue and white flowers in shape of steamer, because guests of honor were leaving for Europe	White almond blossoms	The natural flowers blooming in the garden. Colorful umbrellas, chairs and tables were placed in the garden
What food was served?	Minced clam soup, filet of beef, browned potatoes, spinach ring with creamed mushrooms inside, mixed green salad, ice cream	Creamed chicken, peas, milk, ice cream and cake (this served as their dinner and enabled them to go home and to bed early)	Filet of sole, breast of guinea hen and Virginia ham on toast, peas, new potatoes (parsley), salad, crêpes suzette	Seafood cocktail, consommé, salad, squab for the main course	All Mr. Stravinsky's favorite dishes such as turkey and pheasant	A tea menu—many varieties of little sandwiches, hot hors d'oeuvres cold summer drinks and fruit punch, hot tea and a variety of cakes
What was the entertainment?	The guests—singing, playing the piano, and giving imitations	A Punch and Judy show in the patio	Richard Tauber singing an entire program	A magician; later we had movies and played parlor games	Mr. Stravinsky playing the piano	A string orchestra playing concert and classical music
What did the guests enjoy most?	Themselves and their imitations of other guests present	Ice cream and cake	Tauber's singing	Playing a game called "Murder"	Mr. Stravinsky's playing	Talking to each other and meeting the celebrated artists who had entertained at the Hollywood Bowl this season
What made the party a success?	Nothing was really planned for a party	The children were so completely "themselves"	Tauber's singing and an appreciative audience	The guests were all good friends—in other words, there were no silent battles going on	Aggregation of musical talent such as Irving Berlin, Jerome Kern, etc.	A lovely summer day, the charming guests of honor, and an informal tone



THE STARS GO TO A FASHION SHOW

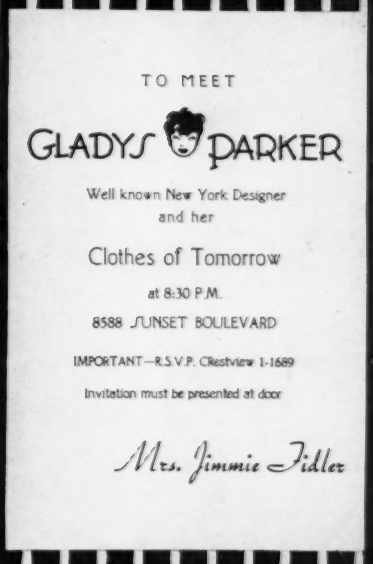
Designer Gladys Parker with movie comedian Bob Hope

Dorothy Lamour arrives, escorted by star Robert Preston

Editor Alice Thompson and Joan Crawford slip out for a soda

Jimmie Fidler introduces Ann Rutherford

Nancy Kelly, Bob Hope and Ken Murray go into a fashion huddle



When you see movie stars parading down Sunset Boulevard in their Sunday-best, you can be sure it's in honor of a gala occasion—something as important as Gladys Parker's fashion show. Attendance was by invitation only, with the bids sent to all top-ranking celebrities. As for Miss Parker's exciting "Clothes of Tomorrow," they were luncheon conversation for days

Jeanette MacDonald, Joan Crawford, Allan Jones, Irene Hervey were guests

Through the Looking Glass

In which we blaze an early shopper's trail to attractive Christmas gifts

A LIP-KIT WITH A CHOICE OF LIPS

NEEDLEPOINT MANICURE KIT

SCENTED SOAP IN A BUTTON BOX

UNLESS you really *like* to be battered to bits shopping Christmas Eve, we take our life in our hands and suggest you do some of your Christmas shopping early! Besides, we have a few ideas for gifts that are bound to tempt you.

Consider the Volupté Lip-Kit, a veritable passport to glamour, which sets you back a mere $3. It contains not only a lipstick, lip liner and lip brush, but also stencils for six pairs of gorgeous lips designed from the stars' own, to make strong men quiver and weak men swoon. Each stencil fits firmly between your lips so you can, with your own lily white hands, make up your mouth to resemble your favorite movie queen's. Of the stencils in your Lip Kit, select the most flattering, and buy a set, six for 50c.

Keeping nails well-groomed is not a chore but a pleasure with the new Needlepoint Cutex Manicure Kit. It is as efficient as any Cutex set, and is packaged in a fetchingly feminine case adorned with a needlepoint medallion. A removable tray contains polish, oily cuticle remover, oily polish remover, cuticle oil, cotton dispenser, and five implements, including scissors. This bit of luxury for $5. Smaller Cutex kits without implements start at 60c.

Now here's a love of a gift . . . something you'll probably give yourself just for being such a good girl anyway. It's Shulton's Button Box, their Early American reproduction of the chests used in eighteenth century America. Its different-sized drawers contain toilet, guest, and bath soap in the tingling, elusive fragrance of "Old Spice." Its tidy motto reads, "A Place for Everything and Everything in its Place," suggesting that the drawers will be perfect niches for buttons, hankies, odds and ends. And only $3.50.

Do you have a friend who is afflicted with Shining Nose? Or Gleaming Forehead? If so, present her with Hampden Powd'r-Base and Powd'r-Base Rouge-Tone in their new Christmas packages. These two preparations come in stick form, are easily applied, and cling to the complexion like moss to the north side of trees. Hampden Powd'r-Base is a light, water-proof foundation, and the rouge flushes the cheeks as artfully as Nature herself. Both come in natural skin tones and range in price from 25c to $1.

For a singularly appropriate and budget-wise Christmas remembrance, we suggest Jeurelle's great gay snowball of dusting powder. It is as festive as a wreath in the window, for it glitters with flecks of silver and sports a bonny sprig of holly. The scent is "White Lilac" (especially precious in mid-winter) and the cost is $1.

Another gift of midget price and mammoth worth is a self-feeding lip brush called Cinema Sable. It is a slender cylinder of Ebonite, perfect purse-size, which carries lipstick in its barrel. Cinema Sable feeds itself much the same as a fountain pen. It costs $1., and lipstick refills at 35c each are available in a variety of colors.

For a good-looking, serviceable manicure set to give someone interested in smart essentials, it's hard to beat the Wiss case containing scissors, orange stick, nail pencil, file, and tweezers. The Celanese moiré case, zipper-closed, is $2.95.

And, in this flurry of pre-Christmas industry, you would do well to get that new permanent wave before the Gay Season officially starts. Nestle Undine, by the way, has a machineless, pre-heat method in which neither electricity nor wires are put on your head. The curlers, already heated, are left on your head to cool, but only from one to three minutes.

Evening glamour

for the girl who sews

Hollywood Design No. 1885

Ruffles trace the neck-line and wide skirt of this evening frock. It's perfect for a crisp taffeta.

Designed for sizes 12 to 20: 30 to 38

Hollywood Design No. 1885

Another version of this frock minus the ruffles. Short puff sleeves with bows are optional.

Designed for sizes 12 to 20: 30 to 38

Hollywood Design No. 1885

Back view shows ruffle-edged décolletage. Ruffle on skirt rises at back in apron-effect.

Designed for sizes 12 to 20: 30 to 38

OTHER VIEWS AND INFORMATION ON PAGE 72

A holiday wardrobe

with these new Hollywood designs

1918

Hollywood Design No. 1918

Two-piece pajamas for holiday visiting. Bonnet to hide hair-curlers.

Designed for sizes 12 to 20; 30 to 38

1923

Hollywood Design No. 1923

For casual wear. Short box-coat with attached hood. Versions minus hood are also included.

Designed for sizes 12 to 20; 30 to 42

1903

Hollywood Design No. 1903

Young and flattering daytime frock with shaped midsection. Notice dainty collar and cuffs.

Designed for sizes 12 to 20; 30 to 38

1908

Hollywood Design No. 1908

A "Sew-Simple" dress for your afternoon glamour. A collarless V-neck-line, bow like a bustle.

Designed for sizes 12 to 20; 30 to 42

Hollywood Design No. 1926

A two-piece dress for holiday afternoons. Has the important bustle-bow, and back fullness.

Designed for sizes 12 to 20: 30 to 38

Hollywood Design No. 1687

A nightgown fitted as beautifully as an evening gown. Ribbon trims the square neck-line.

Designed for sizes 12 to 20; 30 to 42

Hollywood Design No. 1926

A front view of the two-piece dress also shown above. Notice that new small waist-line.

Designed for sizes 12 to 20; 30 to 38

OTHER VIEWS AND INFORMATION ON PAGE 72

OTHER VIEWS AND
INFORMATION ON PAGE 72

Hollywood Design No. 1911

Bed-jacket has pleats at front and back below yoke. Three-quarters sleeves, bow collar.

Designed for small, medium, large sizes

1911

1333

Hollywood Design No. 1333

Sophistication plus, in a slender fitted house-coat with buttons streaking down the front.

Designed for sizes 14 to 20; 32 to 44

1865

Hollywood Design No. 1865

A house-coat with heart-shaped neck-line, sleek, fitted bodice, wide skirt with back fullness.

Designed for sizes 12 to 20; 30 to 38

Glamour at home

NEWS FROM HOLLYWOOD

by Stella Unger, your Hollywood news-girl

WHAT ho, Mr. Zanuck . . . how come when you starred Linda Darnell, the sloe-eyed Sothern, and the oompa oomph Elsa Maxwell in "Hotel for Women" . . . how come you didn't wrap your story around Hollywood's real hotel for women? . . . You missed it . . . so we'll tell it:

Right in the heart of Hollywood, stands the Studio Club. . . . To romantic-minded movie executives, it's a house of dreams. To would-be actresses, writers, and creative-minded lassies, it's a front-line trench, where they gather courage and ammunition before going over the top to success.

Actually, it's a delightful little hotel, where women whose talents are in any way related to the motion picture industry, may live in comfort and security until their ship comes in. Here in a friendly, charming atmosphere, starry-eyed girls of sixteen . . . determined-looking women of thirty-five . . . enjoy real home life, at a cost as low as eight dollars and fifty cents a week for a room . . . with breakfast and dinner included.

The Studio Club started to take form back in 1916 . . . when a handful of "would-be Garbos" took to reading Ibsen's "Doll House" in the basement room of a public library. It was exactly that spirit, which ten years later, made possible this magnificent building that stands as a monument . . . to the high ideals, and the better side of Hollywood.

As I wandered through the halls, inspecting charming, spotlessly clean rooms that looked more like a girls' finishing school, I noticed many well-known names inscribed on the bedroom doors . . . names like Mary Pickford, ZaSu Pitts, Gloria Swanson (all of them ex-Studio Club girls) . . . and though nary a man may get any farther than the reception hall to call for his Saturday night date . . . such names as Cecil B. DeMille, Charles Chaplin, Douglas Fairbanks and Ramon Novarro were also inscribed. There isn't a successful writer, producer, actor or motion picture executive who hasn't donated funds towards the upkeep of the Studio Club. Linda Darnell, star of "First Kiss," is the latest Club girl to have made good. . . . Many of today's top-notchers lived there yesterday. . . . Unquestionably tomorrow's stars . . . tomorrow's creative geniuses . . . are residing there today.

What the Studio Club represents is best understood by its own dedication . . . offered in 1926, ". . . may it be a house of friendship, made beautiful by service, courtesy and love . . . a place where dreams come true, where doors are opened into every field of loveliness. May art here find a home of appreciation; and the highest art of all, the fine art of living, be here promoted. May the great art and industry, which this club seeks to serve, find here mutual friendship and understanding."

To which we say: "Long live the Studio Club . . . Hollywood's real hotel for women."

Moe Siegel, big boss of Republic Pictures had better keep on his toes . . . his Western thrillers are in danger of competition. Universal has gone Wild West in no uncertain terms and it looks like bigger and better horse operas for the coming year.

Over on the Universal lot—they are readying "Western Kate" for Mae West . . . who will say, "come up and see me sometime" in true cowgirl fashion to W. C. Fields who will probably be America's next Lone Ranger . . . but that's only the beginning. . . . When visiting the stage at Universal we got a glimpse of those thin but shapely Dietrich legs below the ugly flaring skirt of the dance hall girl . . . their owner is playing in "Destry Rides Again."

When we beheld the lovely Marlene whipping out a mean lasso, dressed for action in the cattle country . . . well, as granny herself would say "My land . . . what is this world a-coming to?"

It's a strange setting for the Von Sternberg beauty . . . But Marlene Dietrich seems happy.

Two important new movies

"THE ROARING TWENTIES"

A Warner Bros. Picture

The principals:

Eddie Bartlett ..... James Cagney
Jean Whelan ..... Priscilla Lane
Kansas Smith ..... Gladys George
Lloyd Hart ..... Jeffrey Lynn

1. The chaos after the first World War, the riotous prohibition era form the background of a movie that tells of an ex-soldier's career. Eddie meets school-girl Jean, who sent him cheery letters "over there"

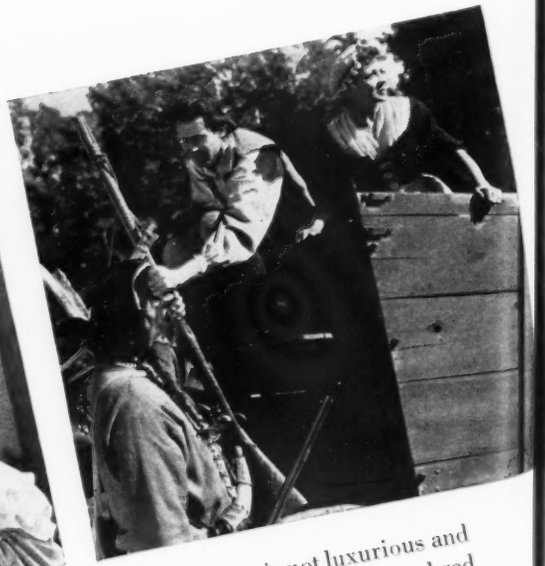
2. We see Eddie back from war, unable to get his old job. He resorts to driving a taxi-cab on the night shift and one of his errands is to deliver bootleg liquor to one Kansas Smith

"DRUMS ALONG THE MOHAWK"

A 20th Century-Fox Picture

The principals:

Lana ..... Claudette Colbert
Gilbert Martin ..... Henry Fonda
Mrs. McKlennar .. Edna May Oliver
Caldwell ..... John Carradine



1. Side by side with pioneers of the Wild West stand the settlers of the Mohawk Valley. And in the late 18th Century, Gil and Lana Martin, just married, come to live on his farm in the Valley

2. Their home is not luxurious and life at first is hard for city-bred Lana. Hardly a day passes without warning of an Indian raid. When the raid comes Gil and Lana pack, and flee their burning farm

3. From then on his tale is the oft-heard saga of the bootlegger who rises from petty raids, through bloody feuds, to become a "big shot," a super night club owner. During this transformation he has fallen in love with little Jean, grown up

4. And then comes the end of the fabulous Twenties. Like many others who climbed to fame via precarious ladders, Eddie is ruined. A scornful foe (played by Humphrey Bogart) gives him a cab to drive

5. Lloyd, his lawyer and friend, has married Jean. Eddie, living in the past, works disconsolately. He comes out of his lethargy only once, then to help Lloyd, at Kansas' plea, and is shot in an ensuing gun battle

3. The Indians continue their campaign against the settlers, and with the advent of the Revolutionary War, the Tories also harass the Valley. Gil and Lana cast their lot with the settlers who are struggling for independence.

4. The British, annoyed to learn that the Valley settlers are supplying Washington's army with food, incite the Indians to rebellion. Even women, wearing men's coats, fight in the battle

5. The patriots are losing. Someone must go for help. Gil is chosen, is almost captured, but succeeds in his mission. And then comes word that Cornwallis has surrendered and there is at last hope of peace

The first is about the jazz age; the second, pioneer times

What is your "fashionality?"

A quiz to determine your clothes-type, by Gladys Selverne

Analyze your "fashionality" (alliance of personality with fashion) and discover what clothes are most becoming to your type. In each group, check a, b, or c, then add the number of checks for each letter. The letter with the most counts is your "fashionality" key. Turn to page 68 for the verdict.

Group 1 If you were away from home, and unsuccessful in your search for a job, what would you do when you were down to your last twenty-five dollars?

a. Buy your train ticket and start back for home and mother immediately
b. Keep searching until all your money is gone
c. Buy a stunning hat for $10, spend $5 on two good meals and look for one more day

Group 2 If you wore an informal dress to a dance that turned out to be formal, what would you do?

a. Immediately leave
b. Make your apologies and remain
c. Stay and say nothing

Group 3 Would you travel two hundred miles for the best college prom of the year?

a. Yes
b. Yes, if your date were the "one and only"
c. No

Group 4 Can you manage to forget your social breaks easily?

a. No
b. Yes, if other people or things keep you occupied
c. Yes

Group 5 If a girl you dislike wore a becoming hat, would you tell her so?

a. No
b. Yes
c. Yes, if no men were present

Group 6 Would you wear slacks on Fifth Avenue if you happened to feel like it?

a. No
b. Yes, if your friends approved
c. Yes

Group 7 At a cocktail party, if the butler accidentally spilled a drink on your expensive dress, would you

a. Become very much upset, but complain only to the man next to you
b. Laugh good-naturedly and dismiss it, saying it was just an accident
c. Be annoyed, but successfully hide your feelings

Group 8 Do you believe a woman can have more than one real love?

a. No
b. Yes, if circumstances occasioned more than one
c. Yes, a woman can have many more than one

Group 9 If you heard a noise at night, would you investigate?

a. No
b. Yes, if someone else were with you
c. Yes

Group 10 If you were at a dinner party, whom would you prefer as your dinner partner?

a. Robert Taylor
b. Your husband or your best beau
c. Walter Winchell

WHERE IS HOLLYWOOD'S "BAD TASTE"?

(Continued from page 11) copy and what to avoid, for as we have said before . . . good taste is merely a matter of suitability. If the character in the movie is playing the part of a dance-hall hostess, of a colossally rich, spoiled girl, of a jaded sophisticate, of a hilarious comedienne, why on earth would you copy her clothes? You are none of these things.

Hollywood has a test of four questions. Try them on your own clothes. Does the dress make the figure look its best? This is wisdom. Does the dress explain the wearer's personality before she speaks? This is taste. Will the dress blend in with occasions and scenery in which it will be seen? This is fashion. Will it stand up under hard wear and cleaning? This is common sense. Every Hollywood dress must score 100 on this. What is your wardrobe score?

We believe in Hollywood—in its Adrian, Anderson, Banton, Greer, Edith Head, Irene, Kalloch, Newman, Orry-Kelly, Shoup, Stevenson, Tree, Gwen Wakeling, West, and all of its other contributing designers. These are the people who help to take you into that magic land of movie make-believe. Their contribution means only slightly less than that of the actors themselves. And so we laugh at the distortion and the misunderstanding about their clothes. But to their taste and to their knowledge and skill, we give highest praise.

JANE BRYAN TAKES HER TIME

(Continued from page 37) recently of "The Boys From Syracuse" in New York, now in Warner's "On Your Toes," seems to have the inside track in Jane's personal life. But here is no hectic romance, for away from the camera the little Bryan is no emotional fury. She's taking her growing up, like her acting, in steady good time.

Watch this girl. In "These Glamour Girls," you'll see she's learned how to be flippant as well as lovely to look at. Yes, Bryan has learned all the tricks of the trade to date and laid a fine foundation for taking stardom in the same serious manner that her distinguished mentor, Bette Davis, has taken it.

Point out THE BEST-DRESSED JUNIORS—THEY'RE WEARING *University Frocks*

in SPIRITED CREPE

woven with *Celanese** RAYON YARN

Two stunning dresses for seeing the town or tea dancing after the big game. Seasoned with a dash of chic—cut to hug slim figures—priced so you can afford both!

Left: Square-shouldered frock of Spirited Crepe, a Colonial Mills fabric, woven with Celanese* rayon yarn. Gives you the tiniest waistline you ever hope to have. The loose, wrist-length sleeves are the latest word from Paris. Right: Fit for a princess—princess lines in Spirited Crepe, lovely with its simulated pearl necklace, perfect with your own jewelry. Divine skirt fullness, cleverly concentrated at the back. United Certified Colors: Caramel, Misty Rose, Misty Blue, New Peacock, Lanvin Rouge, Mustard Gold, Black. Sizes 9 to 17 and 10 to 18.

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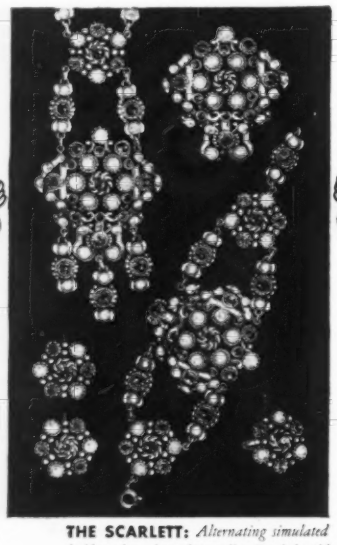

THE SCARLETT: *Alternating simulated half pearls and jewels on yellow English gold finish. Choice of simulated rubies, emeralds, amethysts, sapphires, topaz.*

The thrall of the Old South, of romance and magnolias, haunts each significant motif; but in form and design this jewelry is spiritedly, delightfully modern! Five complete ensembles, two as shown. Individual pieces priced from 1.50 to 8.00. Each piece bears the imprint of the designer.

THE SUELLEN: *Choice of solid turquoise, turquoise and pearl, coral and pearl (all in simulation). Dull gold finish.*

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If your store cannot supply you, write for complete details. Department G. HOLLYWOOD JEWELRY PRODUCTS, INC., *6636 Hollywood Boulevard, Hollywood, California.*

CAN GIRLS WHO WEAR GLASSES HAVE GLAMOUR?

(Continued from page 15) becoming to you *without* your glasses are apt to look best *with* them. So we suggest that you lay aside your glasses to experiment; then, when you have made your choice, put them back on and see if the effect isn't much the same.

We have a few general rules for each "glasses girl" to follow:

1. She is, above all things, neat. The trimness of glasses throws into ghastly relief untidy hair, straggling brows and badly done make-up.

2. For the same reason, she takes infinite care of her complexion.

3. She brushes her hair away from her temples in the new fashion, though she is careful not to pull it back severely. She doesn't wear her hair over her forehead. If her face is long, she wears her hair smooth on top and fluffed out at the sides. If her face tends toward squareness, she fluffs her hair on top and keeps it rather flat on the sides. In any case, she makes sure that her hair is arranged as a soft, flattering frame for her face.

4. In making up her face, she is particularly careful not to look "made up." She blends her rouge softly, so that it never, never outlines the lower edge of her glasses. Her lipstick is clear-cut. Perhaps she learns to use a lip-brush, which helps do away with smudges. She concentrates on making up her eyes and eyebrows, since glasses naturally focus attention on them. She experiments with mascara, eye-shadow (just a touch), and eyelash curlers until she finds the perfect make-up to bring out her eyes. Of course, she keeps her eyebrows very well groomed, but not pencil-thin.

5. In buying hats, she avoids extreme, "too, too divine" models. She also overlooks face veils, "severe" hats that cover all the hair, and hats that dip low over the eyes. Her hat is conservative—and most important, is becoming to her without her glasses.

And there you have the story of glasses and glamour. "Glasses girls" can be glamourous—to their hearts' content with a glasses wardrobe! For wear and tear, there are near-invisibles, like Numonts; for coquetting, colored rims and impish ones like Harlequins; and for formal evenings, clip-lorgnettes.

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YOUR TOWN

(Continued from page 16) Half of Hollywood's famous stars were abroad. In Hollywood, town of petty jealousies and bitter rivalries, the missing ones became "home folks" in danger. No one talked very much about it. No one talked very much at all.

And then suddenly, as always happens in show business, all the actor folk threw back their shoulders, began to grin again and went back to work.

Niven will finish "Raffles." The "home folks" are home. Annabella, back from a honeymoon, went to Europe again to get her small daughter by another marriage. Bigwigs, who were frightened at the sudden loss of some of their foreign markets, began to breathe more freely, just as aware of the horror abroad, but showman-like, also aware that people must laugh and be entertained or lose their reason.

Now a busy social season is under way, but there are few lavish parties. Loretta Young is having a few of her friends in. Evenings of music, simple games, steak roasts, Thursday evening dining-out, these have all begun again. Perhaps there are even more parties than usual. Not in any spirit of bravado or false gaiety but simply because Hollywood, like every town, finds comfort in companionship when worried.

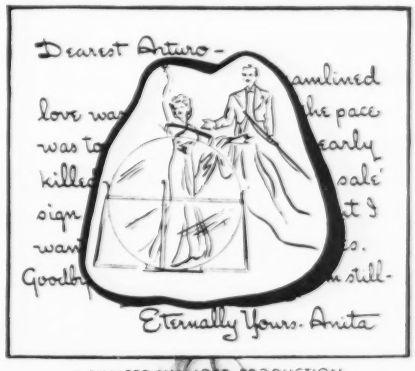
Even this early there's one man missing. Charles Boyer is in France. He knew it was coming. Warned before he sailed that the crisis would come to a head, he had only one answer, "If trouble comes, that's where I belong."

INSPIRING THE COOK

FOR a tempting snack, try Barbara Stanwyck's bright idea for appetizers. Scoop out the soft center section of a hard French roll. Stuff it with a mixture of cottage cheese, chopped onion, parsley and two or three tablespoons of cream. Slice thin with a very sharp knife before serving.

If you and the man in your life like a good hearty country meal, you will be interested in Carole Lombard and Clark Gable's favorite ranch dish—fried apples. The apples are quartered, cooked in brown sugar and flavored with a hint of orange or lemon juice. They are perfect with country sausage on these cold winter mornings.

THERE'S ROMANCE IN "Eternally Yours"



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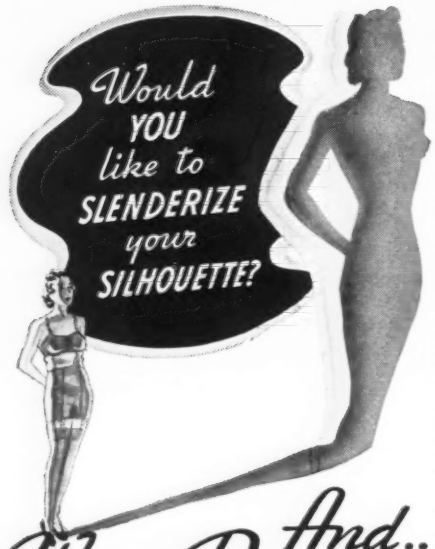
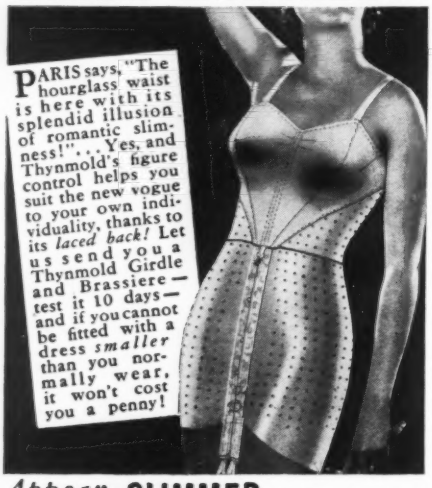


And.. Wear Dresses SIZES SMALLER



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WHAT IS YOUR "FASHIONALITY"?

HERE are the keys to the "Fashionality Quiz" on page 64. Although every woman deviates somewhat from the norm in her own way, she is fundamentally one of these feminine types. Key-letter A, for instance, is the sweetly feminine type; B is the all-around good sport; C is glamourously sophisticated. Why not dress to your personality, key your costumes to your character?

KEY-LETTER A

You are the kind of person who pines for hooped skirts and days of romance. You are feminine and sweet. If you are small, you are the clinging-vine type for whom many men fall, and whom many women dislike. You attract big, protective men who flatter you with all kinds of attentions. Your clothes should be soft and fluffy, rather than severely tailored. Your cosmetics should be delicately applied for a natural, glowing look. If you are tall, do not try to submerge your personality because you believe it to be incongruous with your height. Your clothes should still be soft and feminine but not too frilly. Keep to unobtrusive shades and a natural, ingenue make-up.

KEY-LETTER B

You are the all-around girl, and a swell sport. But more than that, you can acclimate yourself to any situation. Men like you because of your artless ways and complete frankness. You are the perfect daytime and date-time companion. You look well in sports clothes and equally well in evening clothes. Dresses most becoming are those of unusual colors and lines. Warm make-up heightens your effervescent quality.

KEY-LETTER C

Your personality denotes the essence of the smart cosmopolitan. You are inclined, though, to be blasé; and you should be more careful to show a greater interest and enthusiasm for what goes on about you. Men like you because of your poise and self-assurance. You are the ideal dinner-date because you look so striking in black, sophisticated evening dresses. Wear extreme clothes, but subdued colors. Make up to accentuate your good features. It doesn't matter whether you are tall or short, but you should be slim.

The January issue

titled

The Holiday Number

will be on sale at your newsstand

December 1st

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of Glamour of Hollywood, published monthly at Greenwich, Connecticut, for October 1st, 1939. State of Connecticut, County of Fairfield: Before me, a Notary Public in and for the state and county aforesaid, personally appeared Francis L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of Glamour of Hollywood, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of Mar. 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Condé Nast, Greenwich, Conn.; Editor, Alice Thompson, Greenwich, Conn.; Managing Editor, Irene Kittle, Greenwich, Conn.; General Manager, Francis L. Wurzburg, Greenwich, Conn. 2—That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) The Condé Nast Publications, Inc., Greenwich, Conn. Stockholders: Condé Nast, 1040 Park Avenue, New York. Condé Nast, Hugh Quennell and Alfred C. Howell, 420 Lexington Avenue, New York. Trustees for the following holders of voting trust certificates: Condé Nast, 1040 Park Avenue, New York; The Vogue Company, Glen Rock, N. J., (Stockholders of The Vogue Company: Condé Nast, Inc., 420 Lexington Avenue, New York; Stockholders of Condé Nast, Inc.: Condé Nast, 1040 Park Avenue, New York): and Nast Limited, 1 New Bond Street, London, England, (Stockholders of Nast Limited: Condé Nast, 1040 Park Avenue, New York; William Berry; James G. Berry and Edward Iliffe, Daily Telegraph Buildings, Fleet Street, London, England). Vogue Studios, Inc., 420 Lexington Avenue, New York, (Stockholders: Charles Coudert Nast, 15 Bacon Court, Bronxville, N. Y.; Natica Nast Warburg, Brookville, Long Island, N. Y.; Macdonald DeWitt, 1185 Park Avenue, New York). The Westover Trading Corporation, Stamford, Conn., (Stockholders: Francis L. Wurzburg, Evelyn Craw Wurzburg, Francis L. Wurzburg, Jr., Frederic W. Wurzburg, 30 Sutton Place, New York; Elinor W. Lawrence, Bedford Road, Mt. Kisco, N. Y.; Evelyn Soule Barnes, 154 East 56th Street, New York). Lee & Co., Care of Chase National Bank, 18 Pine Street, New York, (firm members: W. 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White, North Brooklin, Me.). 3—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None. 4—That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. Francis L. Wurzburg, General Manager. Sworn to and subscribed before me this 28th day of September, 1939.

(Seal) Elizabeth B. Heidroth, Notary Public. My Commission expires February, 1942.

BEAUTY AIDS FOR WINTER

WINTER *is* wearing on beauty, and even the mildest winter should be attended by extra beauty aids.

Take the matter of colds. Now a glamour girl with a cold is practically a non-sequitur. It isn't how to cure a cold, it's how not to catch one. Well . . . general good health will usually build up a pretty good resistance. So first, watch your health.

Start with your mornings. If you can't abide the half a lemon in a glass of hot water school, add your lemon to your morning orange juice.

Eat an apple a day. Anyway, girls usually look cute munching apples, and it's a helpful affectation for those of you who like to pose a little.

Walk more than you ride, and even more than you walked in the summer, and drink more water than ever you did before.

Also use cleansing tissues as handkerchiefs and save your hankies for elegant but necessary sniffling in restaurants and public places.

A brush in time, as grandmother always put it, never spoiled the child. Brush, brush, brush your hair, and give it frequent oil treatments. Also add a good tough scrubbing brush to your bathroom shelf and give yourself a dry rub-down with it every morning. This Spartan-sounding treatment will stir up the circulation and help the normal skin oils to lubricate your skin. Of course, rubbing with a dry towel is permissible for the sugar-baby type.

Hand or body lotion should be applied to the whole body right down to the soles of the feet, at least once a day. And don't forget those elbows! Lotions or creams are particularly good for keeping your feet soft and smooth in cold weather, and are frightfully discouraging to callouses on the heels.

Keep a nail brush and hand lotion or hand cream in office or school desk, and use both as often as you do at home.

You will probably be wearing earrings this winter, so use a bit of lotion on the lobes of your ears to keep them from getting chapped.

Start early (and young) to use a pomade under your lipstick . . . and always remember to put at least a spot of pomade on your lips at night.

KEY YOUR
Eye Make-Up
TO THE NEW FASHIONS

New dress colors, hat designs, hair do's—all conspire to draw more attention to your eyes. So it's no wonder Maybelline Eye Beauty Aids are an important part of the Fashion picture. Sweeping glamour for your lashes . . . expressive eyebrows . . . soft, shimmering eyelids, and look—there's the stunning effect you want! It's so easy with Maybelline Mascara, Eyebrow Pencil and Eye Shadow. These safe, world-famous Maybelline Eye Beauty Aids are—and always will be—your assurance of beauty that's smart and in good taste. Attractive purse sizes at all 10c stores. Insist on the genuine—*Maybelline*.

Maybelline Solid-form Mascara in handsome gold-colored vanity, 75c.

Maybelline Cream-form Mascara (applied without water) in trim zipper case.

Maybelline Eye Shadow in distinctive pastel box.

Maybelline Smooth marking Eyebrow Pencil finely pointed.

Maybelline
EYE BEAUTY AIDS

THE EYES OF FASHION
by
Maybelline

For alluring mystery under your most devastating hat, make your eyelashes look long, dark, thick—with Maybelline Mascara. For blondes or titian type, Brown or Blue. For brunettes, Black or Blue.

Eyebrows should be tapered to trim perfection with Maybelline smooth-marking Eyebrow Pencil—Brown or Black. If you're youthful and daring, use Blue for eyelid liner!

Accent the depth and color of your eyes with Maybelline Eye Shadow. Choose from six exquisite shades—Blue, Gray, Blue-gray, Brown, Green, Violet. A shade in harmony with your costume is smartly flattering.

Maybelline Eye Make-up is "Fashion-right" for daytime or evening. It's never obvious and your eyes look far lovelier!

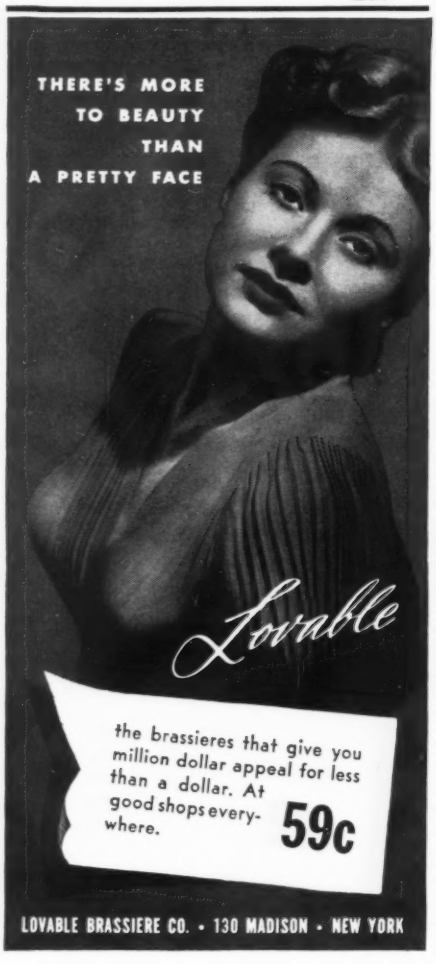
FOR YOU! Hollywood Glamour with Westmore Make-up!

Perc Westmore, *Make-up Artist at Warner Bros., and* Priscilla Lane, *now starring in the Warner Bros. picture,* "The Roaring Twenties."

The Westmores, make-up directors and beauty experts of 4 great Hollywood film companies, now offer you the very cosmetics they use to make up Hollywood stars—*Westmore Color-filtered Cosmetics,* flattering in all lights . . . no aging gray tones! 25¢ in variety stores. Big economy 50¢ size in drug stores.

Get Perc Westmore's Make-up Guide with Measuring Wheel which enables you to determine your own face type. Tells you exactly how to make up for *your type* . . . for *more glamour!* 25¢ wherever Westmore Cosmetics are sold. If the store near you hasn't it, send 25¢ and your name and address to: The House of Westmore, Inc., Dept. J-12, 730 Fifth Avenue, New York City.

House of WESTMORE
HOLLYWOOD



MORE NEW MOVIES

THE INCREDIBLE MR. WILLIAMS

What to do when the detective loves you but seems more interested in his work? Joan Blondell tames Melvyn Douglas, but just after they are married the sirens shriek, and she's alone again. A delightful Columbia comedy

RENO

When Reno was young it was a mining town. Richard Dix went there as a lawyer and stayed through the changing times. You'll live his past, and Reno's. Gail Patrick plays the wife; Anita Louise, the young daughter. Universal

MEET DR. CHRISTIAN

Adapted from the radio character he plays, Jean Hersholt brings the lovable, small-town Dr. Christian to the screen. It's a simple story of the physician who devotes himself to his townspeople, not politics. RKO-Radio

"THE RAINS CAME"

A list of some of the stores where you may buy items shown on pages 30, 31:
1. Umbrella, Korosealed by Goodrich: Lord & Taylor, N. Y.
2. Raynguv boot by Cambridge Rubber: Cammeyer's, Fifth Avenue, N. Y.
3. Follmer Clogg umbrella: Lord & Taylor, N. Y.
4. U. S. Rubber Brand oxford: Bloomingdale's, N. Y.
5. Gaytees boot: Gimbel Bros., N. Y.
6. "Priscilla" rubber by Beacon Falls: Abraham & Straus, Brooklyn
7. Gaytees high boot by U. S. Rubber: B. Altman, N. Y.
8. Shuglov by Goodrich Footwear: Leading department and shoe stores
9. Raintog by Hood Rubber: Leading department and shoe stores
10. Shequa raincoat: Saks-Fifth Ave., N. Y.
11. Raincoat treated with Dupont's Zelan process: Abercrombie & Fitch, N. Y.
12. Raincoat, Korosealed by Goodrich: Lord & Taylor, N. Y.

FASHION FROSTING

A list of some of the stores where you may buy items shown on pages 48, 49:
1. Necklace of golden beads: Macy's, N. Y.; Carson Pirie Scott, Chicago; Livingston Bros., San Francisco
2. Bib necklace: Franklin Simon, N. Y.; Marshall Field, Chicago; J. W. Robinson, Los Angeles
3. India-lily necklace: Franklin Simon, N. Y.; Jos. Horne, Pittsburgh; The May Co., Los Angeles
4. Chianti spray clip and earrings: Lord & Taylor, N. Y.; Marshall Field, Chicago; J. W. Robinson, Los Angeles
5. Mad-Money bracelet: Macy's, N. Y.; Chas. A. Stevens, Chicago; The White House, San Francisco
6. Baby hands, lapel pins: Macy's, N. Y.; Carson Pirie Scott, Chicago
7. American Beauty Fashions jewelry, McClelland Barclay-designed: McCreery's, N. Y.; The May Co., Los Angeles
8. Oxen-yoke pin: Best & Co., N. Y.; Mindlin's, Kansas City
9. Key pin: Bonwit Teller, N. Y.; Neiman Marcus, Dallas; I. Magnin, San Francisco
10. Richelieu pearls: McCreery's, N. Y.; The Emporium, San Francisco

Coming in the next issue—

● Are you looking for Christmas gifts that are new and different—gifts with that captivating touch of originality that every woman loves? You'll find them by the score in the Christmas issue of GLAMOUR. Fascinating accessories—intriguing beauty kits—exciting costume jewelry—and other gifts galore, gathered the country over from Hollywood to New York.

Do you want some bright ideas for your best beau? GLAMOUR shows you a collection of gifts for males—gifts that are sure to melt the strongest he-man to abject admiration.

Is your gift list long and your purse limited? Then you'll be particularly glad to know that most of the Glamour Gifts are in the $1 to $5 bracket. And some are grander gifts, for very special people.

The Christmas issue of Glamour not only shows you what to give but tells you where to find it. You'll save hours of shopping time by referring to the list of "Glamour Gift" stores published in this issue. And, in case you'd like to drop a few hints on your own account, you can show your copy to your friends and family—just in case!

WATCH FOR THE CHRISTMAS ISSUE—OUT DECEMBER 4—15c

NEW GLAMOUR STAR PORTRAITS

The next issue of Glamour brings you full color photographs of Loretta Young and Cary Grant—continuing the brilliant series of Star Portraits beginning in this issue . . . plus . . .

Delightful new party clothes to make your Holidays merrier . . . Previews of the new 1940 movies . . . and Latest Fashions and Beauty News from Hollywood.

Glamour

THE HOLLYWOOD WAY TO FASHION • BEAUTY • CHARM

NOW—you can have

Glamour's Star Portraits

OF

HEDY LAMARR and ERROL FLYNN

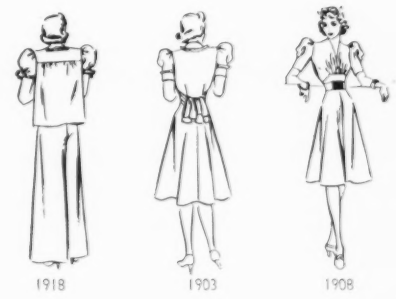
15c EACH—SET OF TWO FOR 25c

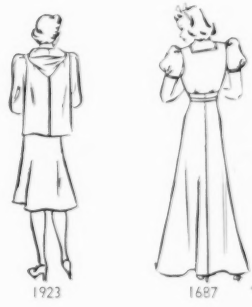
If you want de luxe copies of GLAMOUR'S Star Portraits for framing—on heavy coated stock with wide margins and no printing on either side—just send your name and address, with the correct amount in stamps or money, to GLAMOUR. These beautiful four-colour reprints will be sent to you *postage free.*

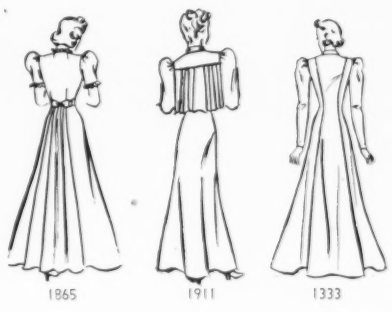
GLAMOUR OF HOLLYWOOD, GREENWICH, CONN.

BACK VIEWS OF DESIGNS

Designs on pages 57 to 60







Hollywood Patterns are sold in department and chain stores in most cities. They may be purchased by mail, postage prepaid, from The Hollywood Pattern Company, Department G-12, Greenwich, Connecticut; in Canada, at department stores; and by mail, from The Hollywood Pattern Service, Department G-12, 133 Jarvis Street, Toronto.

PRICES OF HOLLYWOOD PATTERNS

	In U.S.	In Canada
1333	15¢	25¢
1687	15¢	15¢
1865	15¢	25¢
1885	15¢	25¢
1903	15¢	25¢
1908	15¢	25¢
1911	15¢	15¢
1912	15¢	15¢
1913	15¢	15¢
1918	15¢	15¢
1919	15¢	25¢
1923	15¢	25¢
1924	15¢	25¢
1926	15¢	25¢
1927	15¢	15¢
1928	15¢	15¢

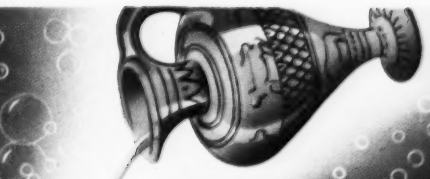
Hollywood Pattern Company
Department G-12
Greenwich, Connecticut

PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN.

STOCKINGS

Bathed in "Precious Cosmetic Oils"★

...and ever-so-faintly scented



You'll love these new stockings by Northmont—love the soft radiance this beauty treatment imparts to each silken strand—love the way they are infused with just a breath of a most delicate scent. And how adroitly Northmont's new Wraptwist Crepe has been knit to resist snags! Sheerer . . . longer wearing . . . trim fitting . . . they're unquestionably the ***fresh viewpoint*** in stockings.

$1 per pair

Dayette
Sheer . . . for Daytime Smartness

Dressette
Sheerer . . . for Teatime Loveliness

Dreamette
Sheerest . . . for Glamour Set to Music

Ask for them at your favorite store or write Northmont, Empire State Building, New York City.

Northmont

BATHED IN "PRECIOUS COSMETIC OILS"★

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MINNEAPOLIS

Kumfortites

Patent Applied for. Reg. Trade Mark

keep you "Comfy" . . . when Winter Winds blow!

The Ideal Christmas Gift

Whatever you do or wherever you go outdoors in winter . . . it's smart to wear Kumfortites . . . for comfort, for health protection, for correct attire. Kumfortites are snug, warm, smooth-fitting knitted garments . . . just the thing to wear under ski pants for skating and hiking. When worn under dress, skirt or coat they look exactly like hosiery . . . the many-purpose garment for Winter outdoor wear.

Styled like hosiery, with seams in the back. Elastic waist band . . . slip on and off in a jiffy . . . no strings, buttons or fasteners. Worn inside or over shoes. Two fine knitted fabrics . . . silk and wool, cotton and wool; seven colors . . . mist beige, suntan, brown, navy, black, white, autumn. Girls and misses sizes to 18. Children's sizes 2 to 8 years.

The Kumfortop (knit pullover) and Kumfortopper (beret) are smart for your Winter sports ensemble.

Look for the Minneapolis "M" trademark, a guaranty of quality. If your store does not have Kumfortites, write for information.

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MINNEAPOLIS MINNESOTA

It's smart to keep WARM in "M" Kumfortites.

Skating

Ski Suit Undies

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for Children too!

THE IDEAL GARMENT FOR WINTER OUTDOOR ACTIVITIES